nordicvision

entertainment for maniacs

no. 16

INFERNAL

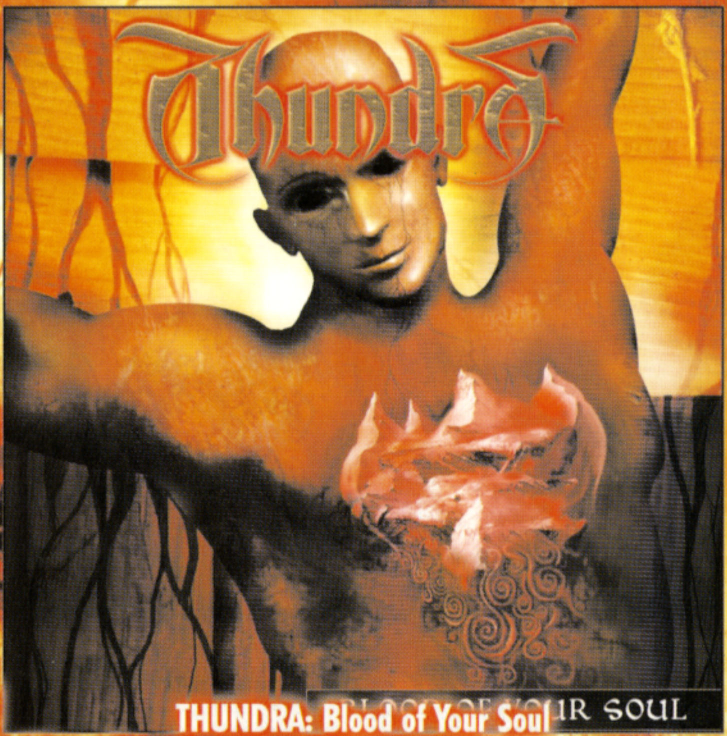
NOTRE DAME

IMPALED NAZARENE

GORGOROTH

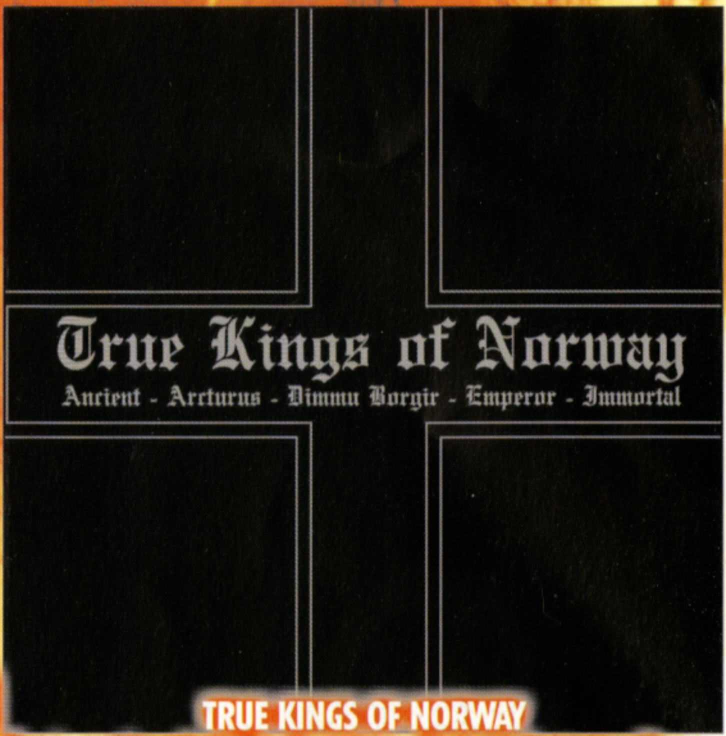
NECROPHAGIA

Spinefarm hails you even more!


Thundra
Blood of Your Soul

SPI92CD

THUNDRA: Blood of Your Soul
Viking BlackMetal from Norway, featuring ex-members from Enslaved and Einherjer. All hail Thundra boys!

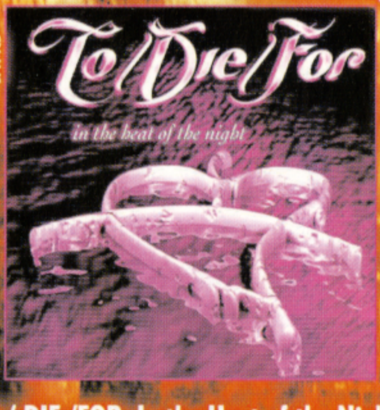

True Kings of Norway
Ancient - Arcturus - Dimmu Borgir - Emperor - Immortal

NAULA006

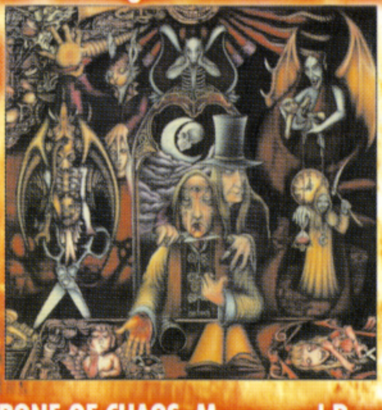
TRUE KINGS OF NORWAY
The legendary first 7-inchers from Ancient, Arcturus, Dimmu Borgir, Emperor and Immortal - all remastered. Includes a confusing map over Norwegian blackmetal scene!

SPI90CD

SPI94CD


To/Die/For
in the heat of the night

NAULA007



TO / DIE /FOR: All Eternity

TO / DIE /FOR: In the Heat of the Night

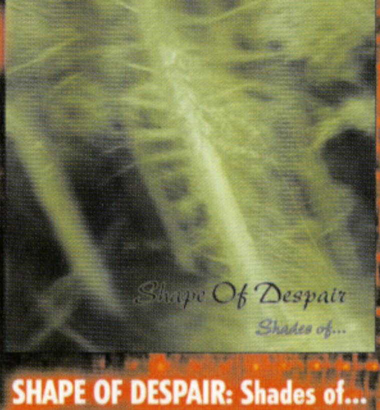
The best new gothrock/metal act in Europe at the moment.
Debut album "All Eternity" and single "In the Heat of the Night" available now!

THRONE OF CHAOS: Menace and Prayer
Fast & melodic killer black/death from Finland.

NAULA003

Finntroll
midnattens widunder

NAULA005


Shape Of Despair
Shades of...

NAULA001

Silentium
Infinita Plango Vulnera

FINNTROLL: Midnattens Widunder
The one and only polka blackmetal band in the world.

SHAPE OF DESPAIR: Shades of...
Ultimate suicide doom from Finland.

SILENTIUM: Infinita Plango Vulnera
They ate paralost for brekkie, that dead bride for dinner... And now they're after your soul!

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CONTENTS

The first issue of Nordic Vision this new millennium is finally here, and we are pleased to see that the new year has kicked off nicely musically speaking. We have dived into the Necro World of bands like Necrophagia, Necrodeath and Necromantia. The reappearance of Italian Necrodeath is positively welcomed, and Necrophagia is definitely delivering some raw tunes of deadly Gore. Necromatia have been silent for a long time, so we thought it was time for a little update. Gorgoroth is back with a new album, the same is Impaled Nazarene and Infernal. And not to forget of course, the extreme music video from Necrophagia that just came in before this issue was sent to print, and hell, what a great video this really is. Nice indeed to see that there are still bands that really do something extreme. So in short, we hope we have some reading that will interest you, as well as seeing the result of our Sex & Satan section where you have been responsible of shaping our model from the last issue, Elin Kathrine. If you would have any reactions or comments, you are always welcome to send us a letter or an e-mail. And if nothing goes wrong, you will have our next issue in your hands as well in time for your headbanging activities during this Summer's Metal Festivals.

Melankol X

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Frontcover shows: Gorgoroth. Small photo of Necrophagia
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Each 10. new subscriber will receive a nice little surprise in the mail...

feature

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Danish Death Metal surely have a brutal face. One of the premier Danish bands in this genre, Iniquity was visited and we had a little discussion with drummer Jesper about their album "Five Across the Eyes".

Carpathian Forest

Still fresh in the soul is their "Black Shining Leather". But as time pass by, their new album "Strange Old Brew" comes closer. Anticipating this greatly, Nattefrost was interviewed.

12 Infernal

The infernal Swedes released their debut mini-CD some months ago, crushing Black Metal that really made the Horned one smile. Blackmoon shear some information about this great band.

16 Notre Dame

Snowy Shaw and his fellow musicians have lately released some discs which I am sure you must have noticed in one way or the other. More information revealed in this interview.

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"Nihil" is the recent album from Finland's Impaled Nazarene. We had a talk with frontman Mika regarding past and present activities.

24 Necrodeath

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38 Gorgoroth

What an astonishing and Devilish album "Incipit Satan" really is. That's what we think, and therefore Infernus and Tormentor had some questions to answer.

44 Necrophagia

This American band is certainly one of the sickest around, and not only judging by their newly released mini-CD "Black Blood Vomitorium". Have you seen their video "Through Eyes of the Dead"? Killjoy was interviewed.

regulars

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Some news, information, and perhaps something you already know. But things are always happening in Metal, so we might as well pass on some information to you.

27 Sex & Satan

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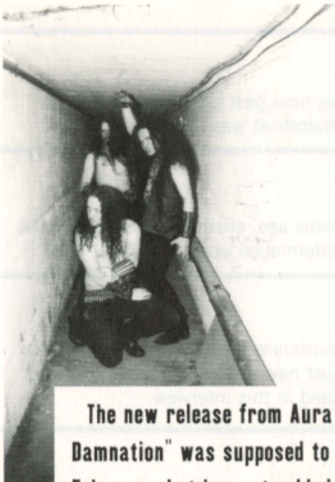
52 Album Attack

New releases from Gorgoroth, Immortal, Dismember, Old Man's Child, Necrophagia and lots more have been reviewed.

News around the world



The new In Flames album "Clayman" will be release by Nuclear Blast on July 3rd.

Baphomet Records have just released three new albums, by Thornspawn, Summon and Viking Crown.

The new release from Aura Noir, "Increased Damnation" was supposed to be released in February, but have stumbled upon a delay. This release contains the unreleased mini-CD from '97, livetracks, demo recordings and the debut mini-CD "Dreams like Deserts".

Necromantia have left Osmose Productions and signed a deal with Black Lotus Records. Their new album "IV: Malice" will be out later this year.

After two albums on Euphonious Records, Danish deathsters Exmortem have signed to Serious Entertainment. Their upcoming third album will also feature a new vocalist.

Exhumed recorded their new album in March. They will also appear on the King Diamond tribute album released by Necropolis Records.

Dødheimsgard will from now on be known as DHG.

Osmose Productions have signed the French band Seth. Their new album "L'excellence" is due out in May.

Benumb recorded the follow up album to "Soul of the Martyr" in February.

Ravenous is a name to notice, featuring Killjoy, Chris Reifert and Danny Lilker. Their debut album will hit the soul of the dead soon. More releases to come on Killjoy's label throughout this year.

Vader will tour Europe with Vital Remains and Fleshcrawl in June

Cephalic Carnage, recently picked up by Relapse Records, should have their new album "Exploiting Dysfunction" out now.

The new Deathwitch album will bear the title "Deathfuck Rituals".

Black Dawn, recently picked up by Necropolis Records, finished the recording of their new album in February.

Guidance of Sin have finished the recording of their new album "6106" in Studio Sunlight, scheduled to be released in June.

Panzerchrist have signed a deal with Mighty Music, as well as recruited Bo Summer from Illdisposed on vocals. Their new album will hopefully be out during this Summer.

"Human 2.0" is the title of the new Nasum album. They will also play Fuck the Commerce Festival in Germany in June.

The sidelabel of Necropolis, Deathvomit Records, have signed Rottensound, Vulgar Pigeons and Impaled. In further Deathvomit news, a Carcass tribute is well underway, featuring such acts as Exhumed, Nasum, Disgorge and Rottensound.

After struggling with financial problems during 1999, Spain's Repulse Records have decided to go back to their origin of being a label only for Death Metal. The first bands that have to leave the label have been Jesus Martyr and Night To Die. In further Repulse news, the second album from Disgorge titled "Forensick" is finished and should be out these days. And added to the label roster is the Grindcore band Hideousmangleous.

Chicago's Usurper have a new release coming out these days, entitled "Visions from the Gods" It contains the demo of the same title, as well as new and live tracks. The band is also said to be entering a studio later this year for the recording of their brand new album.

Sadistik Exekution have started working on new material.

Dwell Records have tribute albums to Ministry, Pantera, King Diamond and Death coming out these days.

Nile entered studio in March to record their new album. We hope for a release from them in July if nothing goes wrong.

Solstice will record their debut release for Necropolis Records. This being a mini-CD entitled "Doomcvite"

Raven Music will release a special disc with Salem. Something to look forward to!

The new Gehenna album will be entitled "Murder".

Sweden's In Aeternum have finished their new album, which will be the second release via Necropolis.

The new Exciter album "Blood of Tyrants" is scheduled for release in May.

Driller Killer will record their new album in August.

The Haunted will return in May with their new album.

King Diamond will release his new album in May through Massacre Records.

Morbid Angel have scheduled to release their new album in September.

"Deliverance" is the title of the new Godkiller album.

Cadaver is currently negotiating a deal for their next album, which is planned to be released this Fall.

Avantgarde Music artists Carpathian Forest and Tormentor will both release their new albums before the Summer kicks off.

Dark Funeral is looking for a new drummer. Interested to audition for this? Contact the band by e-mail at darkfuneral@chello.se, or write them at Dark Funeral. P.O. Box 4288. S-102 66 Stockholm. Sweden.

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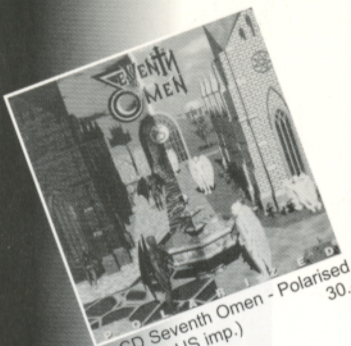
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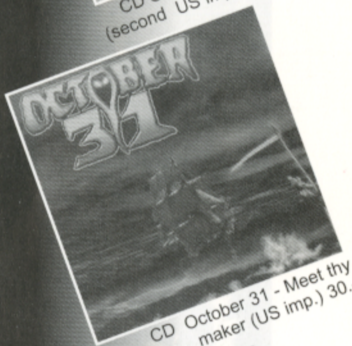
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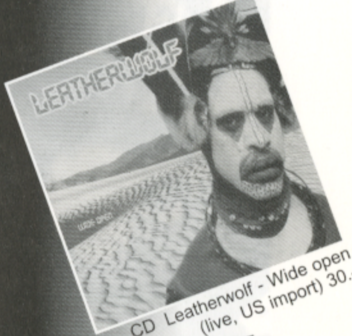
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iniquity

danish
fatality

I am not sure if heaven is the right place to put on the last offering from Iniquity, nor to play it very loud. One could almost see God really give each of the members of this Danish Death Metal band a real beating, not to mention a dose of five across the eyes. Flying back to last year, Iniquity released their new album "Five Across the Eyes", an album consisting of sharp Death Metal with a nice portion of technical and disharmonic riffs. An album that have really been a neckbreaker in the everyday life, as well as late nachspiels, much to the discomfort of the neighbours. Iniquity has again prooven to be a band of lethal power and brutal intensity, so I just thought it would be nice with a little update. Jesper, the man behind the drumkit had a few words to share.

BY:TEX SILVER

-"We recorded the album in Aabenraa Studio, which was our first time recording in this studio. It was a little bit small, but everything went okay. We had to cross the country to get there since the studio is just on the border to Germany. We had Jacob Hansen producing the album, when we did "The Hidden Lore" he just mixed that mini-CD, this time he mixed and produced the album which worked out better."

There has been many line-up changes with Iniquity. How long have you been in the band?

-"I think I joined the band in '95 and we have also had many line-up changes since then as well. When I entered the band "Serenadium" was released and I am the only one left from "Serenadium", and then we made "The Hidden Lore" with the three new guys, and two of those guys have left the band again. Now we have made "Five Across the Eyes" with two new members, so there has definitely been a lot of changes. I demand that people take this very seriously, and they just couldn't live up to it. It's been very difficult and there's been a few times when I have thought about just quitting music because I couldn't find serious members, but the line-up we have today was really worth waiting for. I think with this line-up the next record will be really great, because they are serious people and they are skilled too. When people entered the band I always told them to be serious and only think about this, and everything else must come in second row. And they say it's okay and that's what they will do, but there was always a lot of talk and none of them did anything. If anything had to be done, I had to do it, and even if I asked them like "can you call this guy", it was always "no man, I don't have a phone, bla, bla". It was so ridiculous! In the end I just had to kick people out. But I definitely think this line-up will remain, since we work so good together and can tell eachother what we think about the stuff we come up with. That is something totally new, when we made "The Hidden Lore", I had a lot of trouble because the guitarist wouldn't listen to me when I for instance wanted him to speed up or something, he just didn't do it. We couldn't communicate."

What do you think have made you stick with Iniquity then?

-"When I first start something, I always carry on untill there is absolutely nothing left. It's just the way that I am. "Serenadium" was well received so I thought we had something to build on."

And you are still happy being behind the drumkit?

-"Yeah I am. At this moment I am unemployed and I have been for a couple of months, and I practice everyday, I spend about eight hours a day in our rehearsal room. It is of course tiring at times because I have to say no to a lot of things to do this, and I often think about if I am doing the right thing or should I do something else, but I think it doesn't matter what the fuck you are doing as long as you like it, and don't think about all the stuff you miss and all that. Sometimes when my friends come home from travels around the World, I usually think that would be cool, but I don't have the time to do it."

The coverillustration is pretty interesting.

-"The artist came up with the idea for the cover. We were talking about what to call the album, if we should call it the same name as one of the songs or what...and our frontsinger he heard Al Bundy on Married with Children, and he said something "bla, bla, bla...five across the eyes". We thought that sounded cool, so we just told it to the artist, just to give him an idea and see what he would come up with. He made that cover and we thought that was cool. Some people say it is very depressing to look at it, and then I use to tell them a story that we messed up this poor artist, and he got so ashamed that he had to remove his own face on the cover (laughs). I like the cover too, it's close to the name of the CD."

In a week from now, you are going to play a show in Denmark. Do you often have the chance to play live?

-"Yeah, we are playing with Thorium. We are not really playing live that often, we are trying to get jobs around in Europe because Danish venues are so fucked up, they won't pay you to play and stuff like that, so we don't really care about the Danish venues. But then we are trying to get jobs outside of Denmark but that is hard work. That is what we are concentrating on doing and then just make new material. I am not sure what will happen regarding the possibility of playing at one of these Summer festivals, but we have sent out our promo package but we haven't heard anything from them yet. We would really like to do a tour, to do opening shows for bigger bands or something. I definitely look upon Iniquity as a liveband, we love to play live and that is the main reason why we are playing, to play live."

Who would you say is the creative force behind the band?

-"The creative force behind the band is something everybody is into. It is usually the guitarist who comes up with something, but we change it a lot before we think it is okay. They have to tell me a lot of times to relax, "try to make it more simple", and stuff like that. Everybody is involved. We have agreed that it is okay to tell eachother the truth about the music, so nobody is offended if you say something like "come on, you can't use that, that's fucking old stuff". "

Is there something with your music that you would stricktly want to have limits to, or are you open to new type of inspirations as well?

-"We are always open to new inspirations. We try to always change and not make two records that's in the same way. So far we have succeeded, but it's getting harder, I can feel it. No, we are never letting anything down, everything is open and that is also a thing we have discussed in the band that everybody is doing their stuff and don't interfere too much."

In your CD it also says that Dave Ingram is part of the Iniquity Crew Bastards. This is the old singer in Benediction, right!

-"Yeah, he's singing in Boltthrower now. He's married to a Danish girl, and that's why we met him. Dave Ingram lives just a few blocks away, and our singer he was walking on the street and suddenly saw him, going like "hey, isn't that Dave Ingram?" So he asked him, and it went like "yeah, fucking yeah I am, do you want to grab a few bears". Our singer introduced us to Dave and he visited us a lot in our practiceroom and drinks a lot of bear with us. He's a really cool guy. We brought him along to a few jobs and people wanted his autograph and stuff like that, and he went "hey, fuck off, I'm crew!" (laughs). He's really cool!"

What are you up to the coming months?

-"We have a few jobs to play here in Denmark, and then we are working on new material. It is a bit annoying that we have these livejobs because when we have started the process to make new material and gotten creative it is very boring to practice the old stuff to play it live. But that's what we do. I think the new material will be faster, more weird, but straight in a way because I have made this demand, that it has to fit a trigger, so it will be mostly straight ahead."

carpathian forest

New Strange Brew

It is with great delight I am experiencing that the new album from Carpathian Forest is in the near horizon. Not that their last album "Black Shining Leather" has become boring to listen to, by far, but what this band is up to next is very interesting in my black book. "Black Shining Leather" does still stand as a major highlight in my collection of music, as a record with great Black Metal feeling, supersatanic lurking riffs and an overall drive in the music that turns the heart doubleblack. It was therefore necessary and interesting to find out just how much longer the wait for their new album will be. And as I found out about that, other interesting information was submitted by Nattefrost.

BY:MELANKOL X

-"We were finished in the studio a couple of weeks ago, where we recorded two albums during one period. The first will be released in April or May perhaps, and the next one late this year."

You have been very active in other words?

-"Not really actually! It is only old material from "Black Shining Leather" and before that. The first album that will be released contains material from '94 to '96, and the other album contains material from '96 to '99, something like that."

It seemed like people enjoyed "Black Shining Leather" a lot!

-"Yeah, it was like a small bomb! We knew we had something we could stand behind, even though I am not entirely satisfied with the sound and various things on that album, but it was like a little bomb. The reaction was very good everywhere. It has the sound of the early 90's that I really like, which I think there is very little of these days."

Last time we spoke, you mentioned that your upcoming album "Strange Old Brew" will have a little bit more Rock'n Roll in it than "Black Shining Leather".

-"Yeah, a little bit more punkish. There are some parts that are more punkish on "Strange old Brew", more in the style of the song "He's Turning Blue", a little bit more Rock'n Roll, but it is still total Black Metal style. There is really not that big change compared to "Black Shining Leather". Most people got the impression that with "Black Shining Leather" it was just sado and whipping we sang about, but that's not the way it is. It just turned out that way on that album. We are really singing about a lot more stuff than that, but most of it is circulating around Death and topics like that."

You have had some difficulties finding a drummer, has this situation changed?

-"Well, we don't have a proper drummer in the band, we have a session drummer. He is Cobro from In The Woods..., I am not sure if he is still in that band but he did the drums on the two albums we recorded now."

What can you tell about the album that will be released after "Strange Old Brew"?

-"You could say it is more Death Metal, we still have a lot of Rock'n Roll in that one as well, but it is just a development that we haven't choosen to mix the songs. We wanted to go after the years, and categorize them that way. It is more straight in your face in a way, I'm not sure, perhaps a bit more us. We are almost ready to start playing new material, but now we will have to wait a little bit. That is also the reason why we recorded these two albums so that we will really use a lot of time on the new material. And it isn't that smart to have so many songs laying around, we will see in a while if it was smart to record both albums at the same time, but that's the way we did this time."

Can you picture a development process with the band?

-"Yes, I can, but at the same time we are extremely fed up. It's been very close to the point where we have just wanted to quit. Because time after time we see the same shit appearing again and again, just in a new shape, and it is very easy to get tired of it all, everything that has got to do with music when there are so many things we have to cope with. You just want to close the door and just don't give a shit. In a way we have said that to the label as well, that these two albums will be the last ones, but I am not sure if we will continue or not. I think we will, but I don't fucking want to argue about small details any longer, there are too many problems in every aspect."

But what do you think have made you continue through the years you have done?

-"I don't know, but I really like the music we are doing and we don't really want to give up either because of all the bad stuff and shitbands and bad inspiration and stuff like that. There has also been a major conflict within the band which has made it difficult for us to work together. You can call it personal related problems, but it has been solved and we have continued even though our ideas are a bit different. It is me and Nordavind who are making most of the music, and he is not the straight ahead guy, he is more lurking in the background so I am not always sure what to expect from him (laughs), but it is also positive at times."

Did you face any problems recording these two albums at the same period?

-"Yeah, we faced some timepostponements, and we had some problems with the drumming, but it worked out in the end. We are pretty satisfied, but I am not sure. We are always perfectionists, so we always have very big expectations each time. We used Soundsuite again since it is situated very close to where we live. I am not all that satisfied with the different bands he has worked with, he is very nice to work with and at the same time a bit difficult as well, since he is too used to do the sound on these Gothic things. He really want to mix that into Black Metal if he can do that. We wanted to have pretty necro sound and that was a bit difficult to get with a good producer. He doesn't want to have the sound that way, and he doesn't understand the thoughts of a Black Metal band. Most of it worked nice, but quite a few times we had some discussions regarding this, which can be good too. He has also participated with his visions, to say it like that, in a way we have listened to, and other things we have turned down."

Does both of these two new albums have the same soundpicture?

-"Yes, in a way, but still different. Both albums have some calm parts, some jazzy parts and different parts, so it will also be some variation listening to it. Not just the same stuff from start till finish. We were very satisfied with the heaviness we got on "Black Shining Leather", since a lot of Black Metal productions contains too much discant in my ears, this time we relied on more heaviness. Quite a heavy sound on "Strange Old Brew", and a little more heaviness on the one after that. This album will be called "Morbid Fascination of Death"."

Is it a problem for Carpathian Forest that you don't have a proper line-up?

-"Well, we are rehearsing in Kristiansand (town south in Norway - ed)since they have a nice rehearsalroom there. There are some problems, it could have been better if we had someone that lived in our area. But those we are playing with are really nice persons so we are satisfied with them. To play with them works out very good, we have just done two liveshows with them, and we have our own studio where we do stuff before we enter the studio where we are doing the drums, so we haven't had contact with a drummer and we aren't used to play with a drummer in a bandsetting, that is something we have learnt as we have played with Lazare, Cobro and Tchort."

VIDEO

Reviewed by Sir Thomas Morgue (TM) and Melankol (M)

Emperor

"Emperial Live Ceremony"

Candlelight

This video was captured in London, May '99 at London Astoria 2. It contains excerpts from the concert, nine songs in all, plus a music video from '96 at the end. This is comparatively a high budget product. Very good sound, well directed with a lot of cameras from different angles, and so forth. The performance is not standing back for the quality. Those of you who have seen live, will most certainly agree to the statement that they really kick ass. The technically driven brutality really amazes me. Although I've seen them quite a few times. It''s obviously much easier to catch all the details on this video, than standing in the audience. And I must say that they are all playing their instruments as close to perfect. Calculated to the fingertips. No feedback, no missing string. Which almost sounds clinical, in all its madness. And I would give Ihsahn an extra credit for his astonishing skills, both guitar- and vocal wise. The songs are collected from the most of their albums, but basically from their last two. The only slight drawback, is the visual absence of the dark mystic, that has surrounded Emperor in all these years. They look like just another Metal band. However, the closing video of "The Loss and Curse of Reverence" features a lot of this visual grimness. Stating that Emperor are a part of the origin, as well as the premier Black Metal. (TM)

Necrophagia

"Through Eyes of The Dead"

Red Stream

I really couldn't wait for this video to arrive, and judging by the information I had got upfront, both from Red Stream and Killjoy, this could only be a gory highlight. And so it certainly is, containing countless scenes of killing, gore, sadism, violence and sickness. The most disgusting part of this half hour video must clearly be when the fat man, who kill the father and daughter, dig a grave for the remains of her and then jerk off. Truly disgusting, and a censored version of this video could never exist, since the running time of such a version could only last for one or two minutes. This incredible video, which I doubt you will find in any record or video store, contains the songs "Bloodfreak", "And you will Live in Terror", "Embalmed yet I Breathe", "Burning Moon Sickness" and "Deep Inside I Plant the Devil's Seed". Go for this one via a mailorder or directly from Red Stream Records. Certainly a video which will make you stop eating for a few hours, and it really makes you wonder if this is for real, or just acting. Truly superb, I am out of words...a must see for any maniac! (M)

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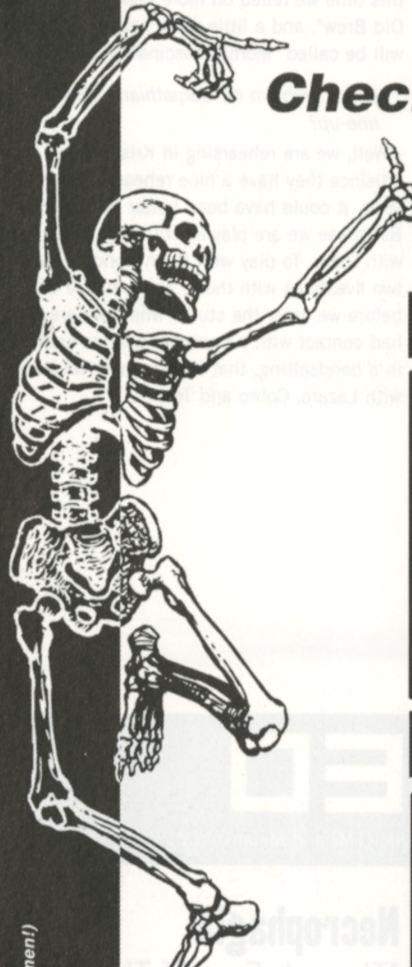

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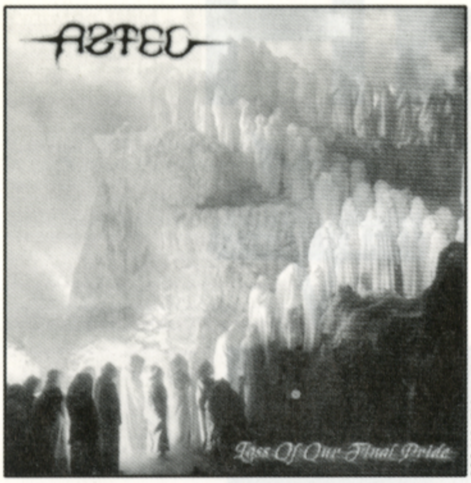
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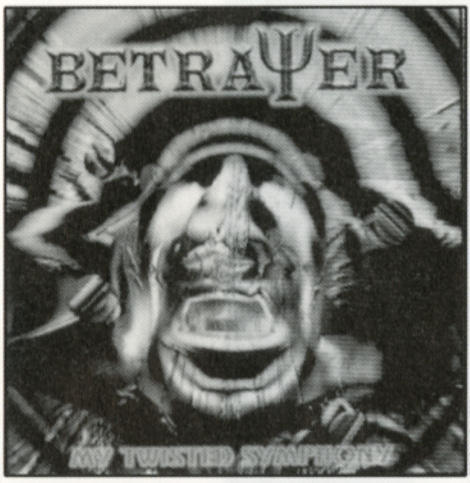

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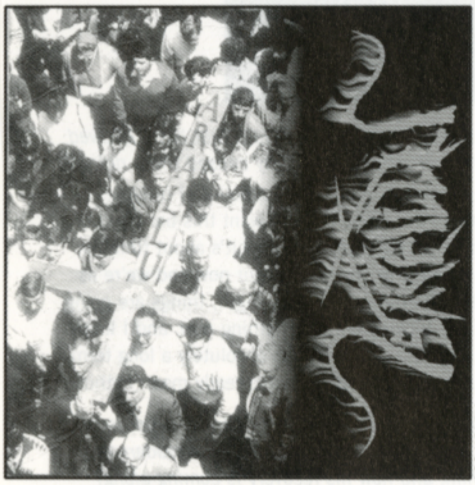

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RAVEN MUSIC

HELLISH WRATH

BY:MELANKOL X

NOT EVERYTHING IS GOING AS PLANNED. WE ALL KNOW THAT. SWEDISH INFERNAL LEAD BY BLACKMOON HAVE CERTAINLY EXPERIENCED JUST THAT. BUT IF ALL THE HOLY FORCES WOULD TEAM UP WITH THEIR DESTRUCTIVE AURA TO STOP THE CREATIVE WHEEL FROM SPINNING. INFERNAL HAVE PROOVEN THAT STRENGHT BEAT DOWN ALL OBSTACLES. HOLY OR NOT. ON THE WAY TO THE UPPERMOST SPLENDID MUSIC. THE MINI-CD THEY RELEASED EARLY THIS YEAR IS A SATANIC FEAST FOR THE EAR. A VIOLENT AND RAGEFILLED MINI-ALBUM OF BLACK METAL THAT KEEPS JUST THAT CREATIVE AND DARK WHEEL SPINNING ENDLESSLY. IT IS A VERY WELCOME ADDITION TO A FIELD OF MUSIC WHERE DARKNESS IS LEAKING OUT OF THE ONCE SO DARK OCEAN. INFERNAL RECAPTURE SOME OF THE INFERNAL POWER THAT EXTREME METAL IS ALL ABOUT. AND ESPECIALLY SINCE THIS MINI-CD HAS BEEN PLAYED OVER AND OVER AGAIN WITH THE RESULT OF ENDLESS HAILS TO THE DARK MASTER. BLACKMOON HIMSELF ANSWERED THE QUESTIONS I HAD TOWARDS INFERNAL.

I thought we could basically start with the delays that have followed this debut mini-CD "Infernal". What have really caused these delays?

-"Basically a lot of line-up changes, and a huge amount of unluck. Seems like someone up there in heaven doesn't want this band to be! This band was cursed from the beginning, but now it's about time for some real cursing back...anyway, as the MCD is out now and we're as well working on brand new material for the full-length, things are going in the absolute right way. I'll fucking outlast anything now, and I know what we can accomplish with this band. This is absolutely a long term thing, and all the previous struggles and obstacles really mean nothing."

There's been some line-up changes in Infernal, All was supposed to have done the vocals. Could you please share with the readers what really happened with him, and how his recovery is coming along?

-"Well, incredibly, All got a big fucking bleeding in the brain about half a year ago. He was at home, and all of a sudden everything just turned black for him and he went unconscious. His girlfriend was with him, so she called an ambulance and they immediately went to the hospital where he had a big operation the same evening. If he would have been home alone, he would for sure have died. Anyway, after the operation he was in a respiratory device for about a week, and when he started to wake up again, he didn't remember anything at all. He actually believed he'd been in a planecrash or something. However, a few weeks after that he started to remember everything and got stronger. Since then he's recovered to about 75%, but still has some problems with his sight. He has double vision, but will go through some operation soon. Mentally though, he's still the same guy, if not more insane than ever."

Do you think All will come back to his old music activities in time, and will this also lead him back as the vocalist in Infernal?

-"He'll most likely going to take up everything again, although he will not do any vocals for Infernal. He'll of course remain as the lead vocalist in War, but as he's not yet fully recovered and can't contribute 100 per-

cent, there's no use having him as the Infernal vocalist. It looked differently half a year ago before his accident though. I guess it would have worked really good. Anyway, I have now taken over the vocals in Infernal, and it's sounding good. Still, I'm quite new to this situation, but I have now decided to go for it. Anyway, if I would face too much problems to both handle guitars and vocals, we'll get a new lead vocalist. I will work very hard on this though."

For a while, you also had two members from Setherial in the band, with Mysteriis taking care of the drums.

-"Well, Mysteriis was only in Infernal for a short while, but it worked really good during that period. We were getting along well and the plans were that he would drum on the album and be a full member of both Setherial and Infernal. However, when the recording schedules of Setherial and Infernal more or less followed each other, he said it would be too much for him to do two albums in a short time. He was as well working fulltime and more and more getting into bodybuilding and stuff like that. Anyway, there's no hard feelings though. That guy is a pure monster (weighting 115 kilos) and can do double bass work through whole songs without getting tired. From what I've heard he's now quit Setherial as well, and started to weightlift professionally or something."

Also one guy from Setherial, their guitarist, was playing bass in Infernal. What's his story?

-"Well, that guy (Kraath) basically came into Infernal, together with Mysteriis. He's a really good bassplayer. Anyway, as Mysteeriis decided he couldn't do it, it wasn't much of an idea to have the other guy in the band. If it would have worked with Mysteeriis, that would have been a good line-up though. David Larsson/Impious of In Aeternum is now the official bassplayer in Infernal. However, ironically, I'm at the moment doing the basswork in In Aeternum as well."

Have these changes made it extra hard to get Infernal established?

-"Yes, maybe, but I wouldn't say we're established at all yet. After the full-length though, this will probably have changed. We'll work incredibly hard with this band."

You and Themgoroth have been in Infernal since the start I believe, then you have added Impious from In Aeternum and Matte Modin from Defleshed. How did they become part of Infernal?

-"To begin with, Themgoroth is not part of Infernal anymore. This is good as he showed no motivation whatsoever or didn't push things to happen. He's a strange guy, one day totally into it, and the next day not. If it wasn't for his excellent voice I wouldn't have allowed him to sing in Infernal. However, when we got All to sing in Infernal, he got back some motivation, as he then could concentrate on being the second guitarist. When the "accident" with All happened though, we decided that he (Themgoroth) should do the vocals as we originally planned. So we recorded vocalst to the mini-CD tracks and everything went really good. However, after this he just left, and since then we have not been in contact. Because of all these fucking struggles with vocalists, I have now decided to take the frontman role. Now we need another lead guitarist as well. Matte Modin will drum in Infernal live, but it's not 100 percent clear whether he'll do the full-length. He's an incredible drummer and I hope he will though. Matte came into Infernal through Themgoroth, as they knew eachother since a couple of years back. Impious I've known for quite a while now, and as he's a real Metal maniac he was just the right person for the band."

It is also you and Themgoroth who have been taking care of the music and lyrics, are Impious or Matte Modin getting involved in the band to the extent of writing music or lyrics?

-"On the mini-CD I did about 90 percent of the music. Themgoroth did not do much except the lyrics to two tracks. He wasn't even in the studio when we recorded the music, and didn't even play any of the guitars as it was planned. I did all arrangements together with Matte. Mostly it was me and him rehearsing. Anyway, in the future I hope to split the songwriting more evenly between the other members."

You did originally receive an offer from Century Media for Infernal, but decided to release this on your own label Hellspawn Records. Ever regreted not teaming up with Century Media?

-"Hell no! If we would have gone with them, we would have had to do seven full-length albums for them. This is how their deals normally looks. As well, by signing with them, it would further mean that they own you as an artist. You can't take part in any side project or other bands unless they agree with it. They have the right to release any future musical projects you're involved with. So I am fucking grateful that we got out of that deal. In my opinion, Century Media is a fucking capitalist label. Do you know why all their bands except some very few spit out albums? Because they must do about one album a year, in the best case fifteen months. This is in the contract. I could never ever write like that.

If so, the quality of the albums would suffer badly. So once again, I'm very happy to not be on that label."

There are very strong musical links between older Dark Funeral and the music on the Infernal mini-CD, are you afraid that people would look upon Infernal as a second version of Dark Funeral?

-"No, definitely not. I'm not denying that there are some very strong musical links there, but Infernal do differ from Dark Funeral enough to have an identity on its own. The music of Infernal is more brutal, less "sing along" based, more chaotic and have solos and some double vocals, which hardly was found in Dark Funeral."

I would say that the music on "Infernal" could very well fit into "The Secrets of the Black Arts". Do you have the same feelings concerning the music as well, and is the mental state regarding writing music for Infernal similar to what it was when you were in Dark Funeral?

-"I can see what you mean, yes. When I write, I just do it the way I always have, and the feelings I want to express with the Infernal music are very similar to what I wanted to express with the music on the "The Secrets of the Black Arts" album. With Infernal though, it's more pure aggression and total hatred."

The cover of the mini-CD is a painting done by Gustav Dóre. What does this painting symbolize for you, and what aspects of Infernal does it represent?

-"The painting represent Infernal in every way. Although the meaning may not be very deep, it symbolizes the meaning of the whole Infernal concept; the extinction of everything that is holy. The end of mankind and all things living. The total annihilation of this World and total chaos. Armageddon in the pure sense of the word!"

Did you have to obtain the legal rights to use this painting?

-"No, but after hundred years after a persons death, I believe it's legal to use it. Emperor, Merciless and quite a few more bands have all used Doré illustrations on their works, and I don't think any of them have any written legal rights. Interesting though, no one have used the illustration we used for Infernal. I found the picture on the internet, but then it took a hell of a time to find a real print of it."

Why didn't you make a cover that would be originally only for Infernal?

-"Well, that's what we did at first. Necrolord did a great cover about one and a half year ago for it, but we have chosen to save this cover for the full-length as it's so incredibly fucking great. We thought about using it for the mini-CD, but in the end we felt it was too good to waste on just a mini-CD."

I suppose the next activity from Infernal include the debut full-lenght CD "Hellstorms". How long do you think it will take before we can witness the arrival of this CD?

-"Honestly, I can't say for sure, but not untill the end of this year. I will take the time I need with this album though. I want to create the best and one of the most brutal albums ever, and know I can do it, although it will not be exactly easy."

I would also like to use the opportunity to check out a few things on Hellspawn Records. There hasn't been any signings to this label for a long time, does this bother you?

-"A little bit yes, but actually it isn't until now I've started working for real with Hellspawn. If I don't find any immediate new bands to sign, well fine, then we concentrate on Infernal and War. The plans are not to be the next Osmose or so, but doing everything on an as professional level as possible. Something like Moonfog, with not that many bands, but working in a100 percent professional and efficient way."

What should happen with Hellspawn this year that would really make running a label extra great?

-"Well, to begin with, to earn a hell of a lot of money so we can do everything the big way! Anyway, as the Infernal mini-CD is out now, the re-release of the Dark Funeral mini-CD now retitiled ""In the Sign..." is coming out soon also, things are moving in the right direction. We have other coming releases for this year as well, but things are too far away to give out any details. Things never got on schedule anyway, as I have experienced a few times... However, Hellspawn is finally rising, and will from now on be here to pester people's ears continually with releases."

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Ghastly Midnight Tunes

You might wake up one morning and ask yourself what those marks are on your neck. If you have bought one of the two releases from Notre Dame that came out a little while ago, "Nightmare Before Christmas" or "Le Theatre Du Vampire", I believe the reason for those marks are pretty obvious. You've been bitten by the powermachine from Gothicburg, they have sucked a small amount of blood out of you, and in replacement they have offered you these two fine albums. Metal with a new twist, something a little bit odd, yet close to the traditional Metal, which makes it really comfortable taking a listen or two just around midnight. Check out the creepy riffs of Snowy Shaw, the eerie female haunted vocals of Vampirella, catching the powerful heaviness the De Sade brothers add, it's all very nice. Snowy Shaw was a bit tired when we spoke to him, but instead of falling asleep in the middle of this interview, we kept him awake for a little moment.

How did you get in touch with the other members of the band?

-"This girl Vampirella is an old girlfriend of mine and she spent a couple of years trying to establish herself as a professional dancer in a ballet or something like that, but it didn't turn out as she expected so she ended up being a pornostar...no, not really (laughs), she became a stripper and so on. She was miserable in that situation too so she went home and I bumped into her. I hadn't met her in a couple of years or so and I told her about my situation because I had just started and tried to form this band with Necrolord, but he was so busy with doing that stuff (paintings-ed), and wasn't as devoted as I am. I thought that I might look after new members and she was more than willing to try something in a different direction and be the female singer of this band. She knew those guys from France which she had worked with from time to time in Paris. From there everything took place I guess. I am pretty much satisfied with this lineup."

I know you are handeling the music for Notre Dame, but are you also taking care of the visual side of the band?

-"Yeah, pretty much! I mean, they look the way they look, but I am pretty much like a dictator here I guess (laughs). I wanted to create my own plan and concept my whole life, I don't want to compromise more but of course they have a saying in all of this, but it is basically based around my own ideas."

What do you want to get through with the visual approach of the band?

-"People have been telling me now since I have been doing interviews here that it is similar to earlier Death SS or Cradle of Filth or something. I know about Death SS since they opened up for King Diamond in 1990 or something, and even though it didn't sound that good or something, but their image was something I really was attracted by because I like this old bullshit horror. I only saw Death SS once and they brought their friends out on stage dressed as nuns and another guy was the executioner or something like that. It was really inspiring to see them although I didn't like their music, but he had like a baby's coffin with maggots in it that was thrown out in the crowd, an old bible was set fire to and stuff like that, and I thought that was pretty cool. But other than that, I mean, my influences are mainly based around old Alice Cooper and Kiss and stuff like that. What I'm trying to achieve with this...I'm not real-

ly...the kick I get out of listening to Kiss and seeing them when I was eight years old, I mean I am trying to do somewhat the same thing to bring along to the eight year old kids today I guess!"

The cover I have got of "Nightmare Before Christmas" has a very eerie feeling around it.

-"Yeah, you got the promotion copy, the real CD has a different copy. It's from the same photosession and so on, but on the full booklet it's in black and white and it looks more like something from a Nosferatu movie or something like an old black and white movie. I kind of choose to do it this way because if people only receive a promo it has got to be something, not black and white and boring. We worked so much on the whole booklet and everything and I think you have to see the whole thing to get the whole picture. But yeah, it's the same thing; me biting her neck and everything."

And you enjoy that!

-"Yeah, as the title suggest, it should be something about vampire stuff, whether it is a worn out thing or if it has been for the last year or so, this is nothing that we threw together in six months or whatever. I wrote a lot of those songs in 1996-'97 or something and "Vlad the Impaled" I even wrote for the third Memento Mori album, which I didn't do after all."

There is also a lot of humour in Notre Dame!

-"Yeah, you know, it scares the pants off me when I see people murder eachother and burning down churches and so on, the way I see it, it has to have a comical edge, or black comedy or whatever."

Do you have a cartoon feeling around the band?

-"Yeah, kind of! I grew up with Kiss and Alice Cooper and stuff, and I want things to be a little bit cartoonish althought I don't want to be like super Kiss and make it totally bouffoonish if you know what I mean. But I have also seen the similarities between Rob Zombie's releases and so on, but as long as my ideas was original from the beginning it is just to go ahead and do it because that is what I wanted to do back with Memento Mori, but they told me to back off a bit, because I was taking too much space, instead I left the band."

You're not involved with Memento Mori anymore?

-"No, they asked me to join the band once again but I am kind of fed up with that Yngwe Malmsteen music (laughs). I wanted to stretch out and do something differently after Messiah quit, and I wrote a whole bunch of songs and the whole concept and so on, but I understand that Mike Weed told me to back off because if I form a band and bring in some musicians who decides to take over the thing...but I realised what I really was after, why am I playing in this band? It was just because they had a deal or something, but I figured maybe I could get a deal on my own or something (laughs)."

But how far do you think you can go this cartoonish vampire stuff?

-"As far as the vampire stuff goes, like I said, I wrote the songs years ago and this is not the kind of thing that you throw together in six months or something. The volume two for the follow up sequel will be called "Voudeville de Devil" and is more based around the creepshow and cabaret or crazy circus or whatever, so I mean the vampire thing...Vampirella is still going to be called Vampirella of course and we are still going to have some of the aspect from that left there, but we have to move on and so on. Vampires are just the subject for this album I guess."

So it is going to be a continual process of development?

-"Yeah, but we just have to develop in our own direction, because I have no clue of what is going on in the business or what other bands are doing nowadays. I just follow my heart and it will lead me wherever, but it's still the right way to go I guess. I just hate to do things the same way that other people do, and if they accuse me of following trends or something...but I mean, when I brought in Vampirella in the band I thought that would bring in some more erotical thing or something different, but when I looked around I saw everybody bringing a girl into the bands. That's kind of too late now, but I mean, fuck that, you can't be original in every aspect if you know what I mean!"

Your debut release was a mini-CD on Head Not Found, how did this work out?

-"I am not really happy about the situation with them. Metalion called me up after he received, for some reason, this demotape that we did and he suggested that we release it on his own label just as it was. We discussed it and he sent me like five thousand Swedish kroner so that I could remix it and make an albumcover for it. But after that I haven't seen much result of it. I haven't received any statements and no money at all, and they haven't done any advertising as far as I know, so of course we had to change label. But this was the intention as well, instead of sending around this cassette, CD is more easy and more impressive or whatever, so Herve just called me up one day and screaming in his broken Frenchenglish accent that he loved the horror theme, so everything started pretty much from there. We used this mini-CD for shopping to other labels and I think it is a good mini-CD and I would like to see that more people are able to get hold of it. We will see what happens in the future, but we have been talking about re-releasing the same album on Osmose, but I mean, we still have to look into the contract and stuff like that."

"Le Theatre du Vampire" was released shortly after "Nightmare Before Christmas".

-"The reason why a lot of people get kind of confused now because we are releasing those two albums pretty much at the same time is that it was supposed to be released in September, but the guy that was doing the artwork for us...I sat next to him for a year, but I mean, we had to reschedule times on and on and everything was delayed due to him. We had to reschedule it to Halloween last year and since we released "Coming to a Theatre near you" on Halloween in Gothenburg in 1998, we wanted to make this as something like a Notre Dame tradition, but obviously it didn't happen that way last year because Mannequin ended up at a hospital. We had to reschedule it to January and this "Nightmare before Christmas" was meant to be like a mini-CD based around the themes of Nostradamus' prophecies and the fucking millennium and Christmas overall. And as the title suggested, it must be out before Christmas and before the turning of the millennium, it's kind of stupid but it's confusing for people too, but it just had to be that way I guess. But "Le Theatre du Vampire" is the real full-length. We went into the studio and recorded about thirty songs during this session and we picked out the songs that appear on the album, not necessarily the best songs but it's a whole selection of songs that we would like to bring out on the first full-length. I am very disappointed at Mannequin for using that stupid snaredrum because I think that pretty much fucked up the whole album, but next time around I will kill him if he use that snaredrum or something."

What kind of ideas do you have regarding live performances?

-"I am very much a product of what I grew up with, Alice Cooper and stuff like that, there is something that I would like to do and the stuff we have done so far has been very basic and I don't think that is what Notre Dame is all about. If we try to make it a concept somehow which is kind of mysterious and scoba-dooish or whatever, we try to make that on stage as well. That takes a lot of organization and backup from the company and so on, it all depends on how well the album will sell, so that we can afford to do that. It was something I was really satisfied with being in King Diamond and bringing up the House of Amon on stage and all these grandma characters or whatever. He's also from the same kind of era, coming out of Kiss and Uriah Heep and basically Alice Cooper, but that is something I want to bring along on stage, otherwise I think it's boring, kind of. If it goes well, we will take all the money and bring it into a few shows instead of doing a tour that is less good."

What will Notre Dame focus on in the coming months?

-"Basically we will concentrate on finishing the volume two and to finish our sales video, that includes three videos. We are totally behind schedule there since it wasn't that much budget for it I used friends who had access to computers where they had the right programs to edit a video and stuff like that. The result of that is that they are no longer my friends and so on because I am kind of a perfectionist (laughs). But anyway, we will try to arrange that and get a good homepage and fanclub and a lot of stuff like that. I think volume two will be out around Halloween, so we will try to arrange a big Halloween party around the release of it, because the first time we had been doing a lot of promotion around the releaseparty of the first album in Gothenburg, we did stuff in the local newspapers and TV stations and stuff like that, but the day before sixty people burned to death just where I live, so all the medias was focused on something else so they kind of cancelled everything that we did. And last time Mannequin got sick so we got into some sort of misfortune or bad luck or something."

Les Morts veulent vivre

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NECROMANTIA SOON RETURNING

TO ME, IT'S BEEN A LONG TIME SINCE THE LAST RELEASE FROM NECROMANTIA. TOO LONG, SO I FOUND IT ABOUT TIME TO CHECK OUT WHAT IS HAPPENING, AND WHEN WE CAN EXPECT TO SEE THEIR NEW ALBUM AVAILABLE. JUST A QUICK LITTLE UPDATE, A FEW SMALL DETAILS TO KEEP THE CURIOSITY SATISFIED. I GOT IN TOUCH FOR A QUICK UPDATE WITH MAGUS WAMPYR DAOLOTH.

BY:PATRONISER

There has been a long silence from Necromantia. Has it been quiet with the band as well this period of time?

-"I don't think that the silence was too long! Actually, Necromantia release albums every two years. Anyway we were involved in various different projects so we had put the band to sleep for some months. Now we got more free time and we're totally filled with rage and excitement about the band again."

The biggest surprise was basically the announcment that you have signed with Black Lotus Records. What happened to your long time partnership with Osmose Productions?

-"First of all I have to tell you that our relationship with Herve and Osmose is fine. Our departure was a common decision. Osmose has grown huge and their release schedule has become strict. They told us that if we want to release a new album it will be in 2001 because of our delay in recording etc. I respect their opinion but we really wanted to do it in 2000. Necromantia is something different. We are not a normal band. Timelimits is not our cup of tea. We are more like a union or a cult rather than a band."

What really lead to the decision of hooking up with your countrymates in Greece's Black Lotus?

-"Black Lotus is the only professional label which operates in our homeland, Greece. They are great guys and made us a really nice deal! Most of all we want absolute freedom concerning releases, time etc."

Could you please update us with your current activity with Necromantia at the moment. What are you up to these days?

We are totally concentrated on the new album. We're working on it night and day! It will be violent and uncompromising. Typical Necromantia material!"

The workingtitle for your new album is "Malice". Will this also be the final title?

-"Yes but actually it will be entitled "IV:Malice" because it is also our fourth official release. Malice is something that totally represents the feelings which fuel this album. Malevolence, aggression and hatred."

Necromantia has had a very distinct sound. I suppose this will continue in that tradition, but surely many things have happened over these last years. What are the most significant new aspects of Necromantia would you say?

-"Look, we don't sit around thinking: "All right we must progress!" It comes in a natural way. As we grow older our feeling and attitude changes although our basic philosophy and ethics remains the same. So does our music. It evolves, twists, descends, explodes. There is always a new approach on our work although sometimes it may not be audiable for the listeners."

Is it important for Necromantia to bring the band musically forward at all times?

-"It is important in the sense of survival. Music is like a tree. It needs water, fresh air, good soil. The soil is the tradition of a band. It's basic rules of musical creation and the elements which characterize the music. Water is the quantity of musical ideas and fresh air are the new elements which keep the music "young" and modern."

Please tell us some of your ideas you have with the new album?

-"The dark aspects of the lyrics (actually 3 songs) are pieces of unholy, twisted, corrupted poetry of violent, occult sex and metaphysics. Other songs deal with the Templar Knights, Japanese demonology, will to power, energy, vampires and the story of the Blair Witch (based on "the Blair Witch Project" movie) from the past of the witch. Something not for the kiddies I guess..."

What are the most important aspects of your music currently that you are focusing on the most?

Musically speaking it's brutality, aggression and power. I'm sick of all the new Black Metal bands with tons of synth and female vocals. I like female vocals and we also have keys but let's not overdo it man! There are some bands who do it quite well but the rest of them are all "wanna-be-gothsters". I think in the new album will be focused on the male aspect of Black Metal which means power and force. The way Black Metal was from the beginning."

Who will be involved on the new Necromantia album?

Me on the bass/vocals and probably synths, Baron Blood on 6-string bass, a session drummer and some guests on guitar solos (from Phantom Lord, Sadistic Noise) and maybe some friends on extra vocals."

Impaled Nazarene

FUCKING HURRICANE BLAST. Impaled Nazarene is back with their new album "Nihil", and surely, I have played this way too loud. Of course I have been kind to my neighbours and put on the blackest headphones money can buy, which has even turned out worse to my hearing. But it's all worth it, an album that has the speed and crushing powers as this deserves nothing but louder than loud volume attack. Mika and his squadrones of dirty, well-played Metal musicians have delivered an album I really have enjoyed. Crushing intensity for real. Mika Maniak from this Finnish infernoband is hereby having a conversation…

How is your mental state today?

-"My mental state is pretty good. What is going on in my brain is just that the new album is out and I am here in France a few days to do interviews, and we have a few shows next week in Finland and then we are going to the USA and so on, the typical shit."

Is it starting to get boring?

-"No, I still enjoy it. The minute I stop enjoying it I quit. What keeps me still going is the love for the music, and I still think it's a nice thing to do as long as I enjoy it."

Do you look upon it as a creative outlet?

-"Hehe, I am not a very creative person, and I definitely hate the word art you know, like an artistic artlover, but I think for Impaled Nazarene it is more like entertainment value. Our drummer has the most ideas, which is fucking good because when he writes most of the material he is ultimately making his own drumlines and that's why the whole album has much more drive to it, not just fast drumming all the time. Different things are going on and that is mainly thanks to him since he is writing the material."

There's not much arguments regarding the songs then?

-"No, I mean, we have the basic rule that we all write songs. I wrote one song for the CD, and for instance if one of the guys don't like a particular riff then basically we take the riff out and see what the other guys might have or if the guy who wrote the song will make a new riff. Then in the end everyone will be happy, but we don't have fistfights or something like that (laughs).

Your new member Alexi Laiho is appearing on your new album.

-"I think it really gave us a kick in the ass by having new blood in the band. Lots of bands say that when they change members, it's true, but it gave the band a new excitement especially since we had been looking for a lead guitarplayer since '96. I really felt that Impaled Nazarene was lacking because we didn't have a lead sologuitarist, and I am very glad that we have a lead sologuitar so that we can actually play good songs also, not just some lame ass versions."

How do you look upon the time between "Rapture" and "Nihil"?

-"Actually, for the band it was a very good time because we finally got to play in Japan, USA, Canada, Mexico, Australia and New Zealand, so it was exciting times because we were sick and tired of playing fucking Hamburg for the seventh time or something. For my personal life it was going pretty bad so it was a very schizophrenic situation. Actually the band and the tours we did was some kind of escape from reality, just get yourself as drunk as possible and don't thinking about getting back home, because usually when I got back home it was a message that somebody was dead. It was really like getting very strange. That's why "Nihil" is completely different lyrically this time. I rewrote the whole album ten days before we entered the studio. Like the old lyrics and all the five albums have been about the coming of Armageddon, and now it didn't happen. Not only have I been stupid, but it didn't happen and I feel like a fucking idiot that I fucking believed that it would happen. So I started to think about it before the studio and I thought "fuck, this is so stupid what I have believed in". And then also the fact that my best friend killed himself, I missed my only relative that meant something to me, my uncle got stomachcancer, and this was really hard times so that is why the album is definitely the most misanthropic album we have ever done. My mental state was that I cannot take this shit anymore so I really had to shut down all my emotions completely, all the positive emotions were just turning into an extremely cold human being, so in other words become human proof. That you cannot hurt me or touch me anymore, no matter what happens. I don't care, I cannot afford to care. That is the whole concept of the album."

But do you feel the old lyrics are naive?

-"Not naive in that sense, but there has actually been a genuine believe behind it. I don't believe in a Satan that lives in Hell in that sense, it has been used as a metaphor, but in a way I believed that. I have been reading the Nostradamus and stuff and some of his prophecies have come through, so I don't know, I have actually been stupid, that's the only thing I can say."

Are you sure about that?

-"Yes!"

Would you say the new lyrics are very cynical ?

-"I would say that in a way some of the lyrics of Impaled Nazarene has been cynical, this is more than cynical, it is extremely misanthropic. On this album 90 percent of the lyrics are about me."

Doesn't that feel a bit strange, to be that personal?

-"I don't think so because I needed it to get it out of my system. Actually, the next Impaled Nazarene album is going to be a different album because I am basing the whole next Impaled Nazarene stuff around the theme of revenge. It's not necessarily like a violent revenge, but a mental revenge or something like that. I feel that it's the moment for Impaled Nazarene now that I can write what I feel, I will not restrict myself to that it has to be either Satan, booze or sex."

You mentioned that you played several times outside Europe. How was that?

-"Well, when we started Impaled Nazarene my dream was always to go to Japan and tour there, and it was everything I expected. I am fascinated by Japanese culture, and it was so fantastic and the fans were just...everything you have heard about Japan is true. The fans were completely crazy, it was just fantastic. After we got back from Japan it was two weeks where I was thinking about slitting my wrists because I had achieved what I wanted. It was really hard to focus because what the fuck can top that? It is nothing that can be more great than Japan, but then we heard that we had Australia and New Zealand coming so it was kind of like "don't kill yourself before Australia, let's see how it is going to be". Mexico is such a completely crazy place of course, and in USA we had some good shows and some extremely shitty shows. New York was completely shit for us."

Did you have the time to go around a little when you visited the US?

-"We didn't do like a tour there, we did one-off shows, so basically we have been hanging around in the New York area for one week and played two shows, one in New York and one in Seattle. We are also going back there to play the March Metal Meltdown , and again we are spending one week there so it will also be a little vacation. It's the same when we played New Zealand and Australia, we played eight shows during two weeks in Australia and four shows during one week in New Zealand, so we had the chance to fuck around you know, and see kangaroos and stuff."

I've have heard about the car accident you had in New Zealand. Do you look upon that as a very good PR stunt?

-"Well, actually I used it for the publicity, but we are not the first band to do it. But everything it states is true, we were driving on this road where the speedlimit was sixty, and we were going in onehundred and ten. It was just pure good luck that nothing happened to us. If you had seen how we flew across the road, the car was completely destroyed. The whole bottom of the car was cut into, and we just had to climb out of the windows to get out of the car. It was pretty crazy."

What went through your head when that happened?

-"I still remember that the only thing that came out of my mouth was screaming "oh fuck"! It's weird, it happened so fast, it really hit me very hard. At first I was shacking like hell, the other guys were like...they call me Mr. Panic in the band (laughs). I was really like shaking like hell then we took this like six seater plane since we still had a show to play the same day. I was thinking "fuck, I can't take this", so I gave a guy like fifty New Zealand dollars and asked him to get me a bottle of Whisky, I wanted to get drunk to be able to do the show that night. Even more weird, the day before in Wellington I did an interview and the guy asked me if I was afraid to die. At that time I was really self destructive, and I was like "I don't give a fuck, I have seen the World, I can die now!" After that accident I experienced that I am not ready to go yet."

You have been in studios many times, recording music, is it the same every time?

-"Well, this time we worked completely different. All the other albums have been recorded live, except that we have done the second guitar later. This time we did first the drums, then the bass, then the guitars, like building the whole thing. That's why we also could make sure that there are no mistakes. Usually I have sung my stuff in one day, this time I had three days to do it, making sure that everything sounds like it should. Actually it was a more relaxing way of doing it, I have always thought that if we did it this way it would be a complete pain in the ass, but it was exactly the opposite. I think we will do this next time as well, go back to Astia studio that's for sure, it was a very relaxing atmosphere."

Nihil

-"I needed a title that would sum it up, and nihil means nothingness in Latin, and I just needed nothingness as an emotional state. Don't give a fuck!"

Before this album was released, we were told that Impaled Nazarene would release a more Black Metal album.

-"Well, I think there is more Black Metal than we have done before. But I have heard different things, like yesterday when I did interviews, very interesting things what people are seeing in how the albums sounds(laughs). Some say that it is pure Black Metal, some say that it is fucking Speed Metal shit. It is the eye of the beholder again. I think it is a pure Metal album. When "Rapture" came out, and we saw the reviews to it again, and bla, bla, bla, we were fucking sick and tired of how people were comparing us. And we said next time we will do an album with songs that sound like Metal. Drop all the Punk sounding riffs and stuff, and I think we did that."

Are you happy about how people react to the album, that you get this very diverse feedback on it?

-"Well, actually since "Suomi Finland Perkele" we haven't got this type of diverse reactions, so I think I find it very interesting. Actually, a couple of guys who have e-mailed us and said that this is a total wimpout record. I think that this is much harder than "Rapture", so some people think that the sound is too polished, that it sounds too good for Impaled Nazarene."

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<<<<< "Serenity In Chaos" >>>>>

A THRASHBLACK REVENGE

VODCD006 KORP

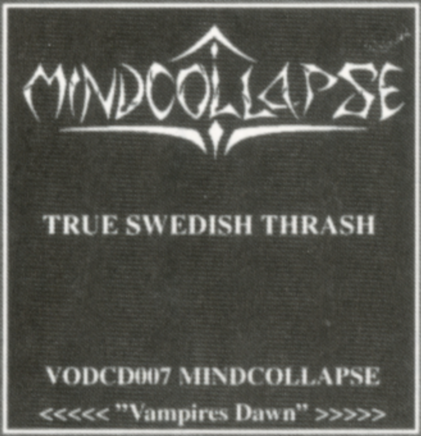
<<<<< "Demon~Reborn" >>>>>

Dawn Of Decay

OLD SCHOOL DEATH

VODCD003 DAWN OF DECAY

<<<<< "New Hell" >>>>>



TRUE SWEDISH THRASH

VODCD007 MINDCOLLAPSE

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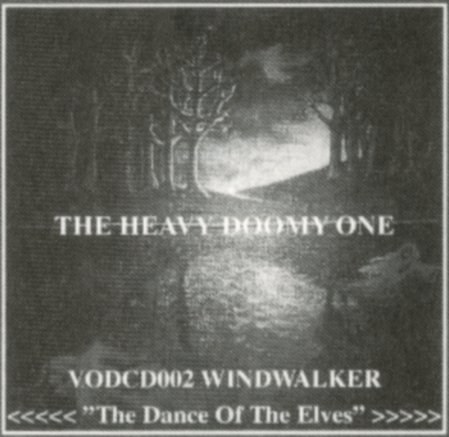

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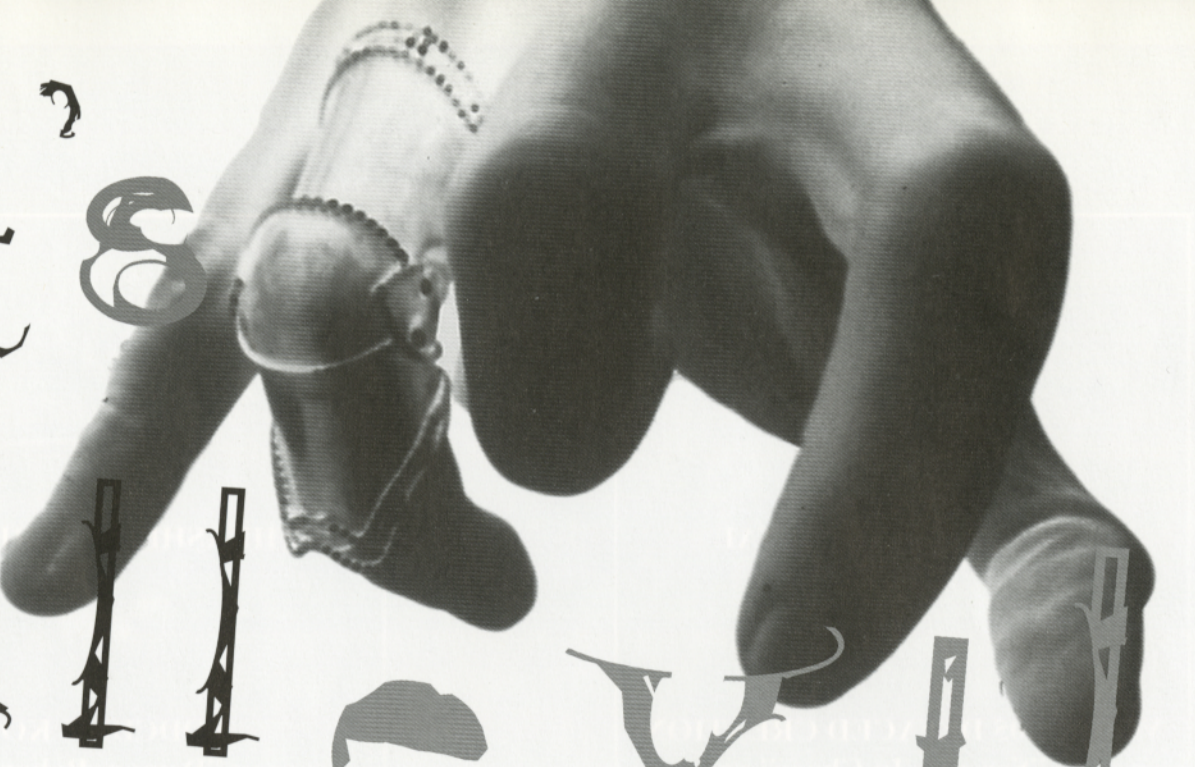


It's all evil Necrodeath

-"Well, these days we are really excited as we are working on some forthcoming concerts and stuff like that, we are preparing the new show with both old and new songs. We have a couple of very important festivals here in Italy as well as some other concerts, and we hope to start working on a European tour as soon as possible. We really enjoy playing live, we are the kind of band that prefer to play live rather than being in the studio. But this time I must admit that we made a good work in the studio, especially with the great producer Pelle in Sweden, he has worked very well."

No doubt, the band is very satisfied with the decision that they travelled to Sweden for the recording of "Mater of All Evil".

-"Yes, we are satisfied and I don't want to change a thing on the album. You know, usually after finishing a recording it has been like a couple of weeks after that there is always something you realise you could have changed, or do it in another way, but in this case the CD sounds exactly as it was in my mind. The production, the guitars, the vocals, the bass, everything, I am one hundred percent satisfied. When our label told us to decide where to record the new CD, they gave us the freedom to choose a good studio. The problem in Italy is that we have two, three, perhaps four very good studios you know, but what really is important is the man behind the mixing desk, if you know what I mean. So Claudio and I started to check the last new productions in Europe regarding our sound and music, and at last we decided to get in touch with him (Underground studios-ed). The album that really impressed us, both regarding the production and the band itself, was the last one from Carnal Forge. So we decided to get in touch with Pelle and we booked the studio for a couple of weeks to do a killer work. So we trusted him and we must admit that we choose the very best solution."

Did you have a good time in Sweden as well?

-"Yeah, I love Scandinavia! We were really concentrated during the days we were working, which was about ten hours a day, and we had some great rock'n roll nights too, if you know what I mean (laughs). The atmosphere was very relaxed and everyone in the band gave their best."

In between all the hard work at Underground Studios in Sweden, there were also time for a little entertainment!

-"When we worked with Pelle, we had really hard work because there were some sessions that for us was good, but not for him, so we had to record over and over again untill he was really satisfied. He can hear the very few mistakes. There's been a joke between Claudio and me because we have recorded a very, very old song taken from our first demo from 1985, called "Iconoclast". Well, this song is fifteen years old and Claudio had a lot of problems during this recordingsession which was funny you know. He started with a riff and Pelle told him to play it again and again, so I joked with him that he had only played this song for fifteen years, "you want some more years to practice this song?" (laughs). We joked a lot with this, fortunately he doesn't have any ego problems if you know what I mean, so we can joke about stuff like that."

Was Necrodeath ever totally dead?

-"Well, Necrodeath was born in 1984, so we are a very old band, and we made a demo called "The Shining Pentagram", and then a couple of albums, "Into the Macabre" and "Fragments of Insanity" in '88 and '89. Then in '90 the band split up because we had some problems, and at last we were sick and tired of not getting out in a professional way. Then the band split and a couple of years ago I met Claudio, the guitarist, and he hadn't played guitars for ten years because he changed town due to his work and he had another way of life, and he was back in our town you know. He called me and told me that he wanted to meet and start playing again, with the same great feeling as we had when we were eighteen. At the beginning I was not that sure if this was the right thing, and I told him that we had to think about restarting Necrodeath again. You know, we had a good name in the past, especially here in Italy, we are almost sort of a religion because we were the first in Italy to make this kind of music. But I didn't say no to him, I just told him that we could try in a rehearsal room without talking to noone, just to see what happened. I have to admit that the first rehearsal was a bit of a desaster (laughs), thank god nobody heard us! There was a lot of rust! So we worked about three or four months alone me and Claudio, playing, or trying to play, the old songs, and slowly some new ideas got out. After four

After their two albums "Into the Macabre" and "Fragments of Insanity", both released late 80's, it took ten years untill their third release went onto the market. "Mater of All Evil" was released in January this year and show us a mature but still musically hungry band. With the return of this Italian band there were a few questions to ask, and Peso who is normally behind the drumkit had a few moments to share.

months we talked and decided that we could make something good again. At the same moment that we made the news official here in Italy, the press and the labels and everybody was really enthusiastic about it, so we started to check for the new line-up of course, since drums and guitar was not enough. It was impossible to get in touch with the old members, so at last we found Flagias on vocals, because he is a very old friend of mine, and John on bass because I have made some demos in a little band we played in here, in the local area. In one week the line-up was ready. We stayed one year in the rehearsal room, only played one show with Immortal here in Italy where we only played the old songs from the albums. We wanted to stay focused on the new album and the new compositions, but now we are ready to play and the record is out and we are really satisfied about the work we have done. I believe that perhaps in about a month we will start to write the new material. Me and Claudio have already some new ideas and new riffs, so we will start to tape that on a taperecorder. So next month I believe we will start to dedicate ourselves to the new material. I know we are not the fastest band when it comes to writing new material, so I am sure we will need another year to compose a new album."

Do you feel creative these days when it comes to writing new material?

-"It depends. Claudio and I compose the music on guitar, I play the guitar very, very bad, but this is enough to put my ideas through the instrument you know. Sometimes I am very creative and a lot of material is coming out, and then other times nothing good comes out from my mind you know (laughs). So when you write fourtyfive or fifty minutes of music you have to be very satisfied with what you have done. We are not the band that make another song just because the CD must have ten songs if you know what I mean. I prefer if we enter the studio later, I want to be one hundred percent satisfied with what I have done. I don't care if people will like it or not, I have to like everything you know."

How did the band reach the decision of having "Mater of All Evil" as the title of the CD. Mauro explains...

-"Well, we started to think about a sort of reconnection with the old past and there was a song on "Into the Macabre" that was called "Mater Tenebrarum", and this was one of the favourite songs you know. We have always mixed English with Latin, for us in Italy Latin culture is inside our blood. But we were one of the first bands to mix these languages in Metal, and mater was a word like point of recognition of us, and "Mater of All Evil" was a reconnection with the past and a start with the present and future."

Hooking up with their landmates from the record company Scarlet is a decision Necrodeath is greatly satisfied with!

-"When we had made the news about Necrodeath public the phone started to ring and we thought that the guys from Scarlet was the best persons to work with, because being a free band was very important if you know what I mean. They told us that we have all the freedom that we want, and that they trust Necrodeath and support us. This was the very first things that we wanted clear you know. And also, speaking about tours and concerts and stuff like that, everyone in the band has work and we can't just in one day change our life and stop everything. We are not eighteen, so with this kind of freedom to decide every time if we can or cannot for instance do a tour. So this was the best decision we did. We can sign with a big label for five or six albums and do what they want, for us it is different. We play especially for our pleasure and for passion, so we must be free do choose what we want to do."

What label released your two first albums?

-"They were released by two small Italian labels. But right now "Into the Macabre" has been re-released by Scarlet and with "Fragments of Insanity", in time we lost all the rights to this album, but I know that Avantgarde have bought these rights, and maybe next year they will reprint this album on CD. We will see what happens."

Staying around the period of "Into the Macabre" and "Fragments of Insanity", Mauro was asked about any special memories from the older days...

"It was in 1988, we went to Sicilia to play a concert there with our friends Schizo. It was a Schizo and Necrodeath concert in a theatre or something like that, and in that concert we played only three songs because after one song the audience was so crazy, they broke all the chairs, and the owner of this kind of theatre called the police. The police arrived on the stage and after three songs we had to stop playing, and this was a travel for us for about 3000 kilometers. Sicilia is in the opposite of where we lived, so to go there we had to travel 1500 kilometers and of course the same distance back. So we travelled 3000 kilometers for three songs (laughs). But it was funny anyway! We didn't play that often back in those days, we were not a live band, but you have to remember back in those days there weren't any clubs or stuff like it is not you know. The booking agencies in Europe didn't care about Italian bands, so we only played a few concerts in the past. But this year we have a lot planned and I am sure we will become a live band. In May we will play a festival here in Italy with Deicide, Cannibal Corpse, Marduk and other bands, and in June we will play with Iron Maiden and Slayer in a stadium here in Italy. This is something that years ago I couldn't believe could come true, and for us to play with Slayer is just a sort of dream."

Even if a tour with Necrodeath is still in the future, Mauro had the following to say regarding that situation.

-"Well, we are already in touch with a couple of booking agencies and we will see what will happen. We have been thinking about a tour in the first twenty days of May, but then we have not found the right things with an agency, but then we will see in September what will happen. It would be cool to come to Oslo and play in Elm Street. I've been there a couple of times to drink some beers. I don't know, I like to play in the very small clubs. Next week we will have a concert here in a club just like Elm Street, and I know there will be a very enthusiastic atmosphere because over one hundred persons have already bought tickets and the club can only take 300 persons, so I can imagine how it will be. "

So, do you think you will be nervous playing with Slayer in a few months time?

-"I think I'm already nervous (laughs)! You know, I am not a young guy but for me Slayer has been like the greatest band. So yeah, I am very nervous, but me and the other guys will go on the stage and concentrate and preparate the right way. For us this is a great satisfaction you know, because we have never played in a stadium in front of twenty or thirty thousand people, I don't know, so this will be very strange."

SEX & SATAN

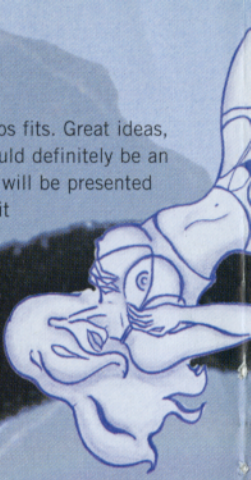
LIPSTICK COMMUNICATION

Hello there Nordic Vision! I saw your recent chapter of Sex and Satan, and after studying the pictures of an incredibly cool Diva Demona and making my own interpretations of her and her absolutely tempting slaves, I must say that I went rather negatively surprised when I saw this blonde bimbo when I turned the page. On the other hand the contrast was in a way interesting, and when I came to picture number 3 I got a punch in the stomach. There was something devilish in her eyes behind the arranged (plastic) fasade, that I continued to come back to. I have a fantasy about this, that I would like to see. Let her be herself and show the Devil in her that I think she can hide. *A.I. Norway*

Hello A.I.! An interesting observation that I can relate to. I think I know what you mean, and will therefore give you a picture of the Devil in her. Do you recognise her from the last issue's presentation? Hope you will be satisfied! *D.D.*

Suggestions for consideration! In Sex & Satan, I think it would be better if you could put more than 1 exotic photo in 1 page. Let's say, 4 photos or 5 photos, so that it would be more interesting to see Diva Demona or Elin Kathrine or whoever the model is could pose in more different styles and it would be the pleasure to the eyes too. How about a female version of AC/DC's Angus Young? With all the shirtbuttons loosed. What about an astronaut or a futuristic space policewoman dressed in a transparent see through latex, holding a gun or any futureweapon? Whose photo in Alf's photo chamber? Is it Frost's? Next time, can you please print the name or the description of the photo somewhere on the page (like in issue 14 where there is an indication on each page e.g. human black widow etc.). *Asri. Malaysia*

Thanks for your long and constructive letter, where I here have taken three of your points regarding this section into consideration. Cool that you want to see more, but sometimes some pictures stand best alone. But I will consider to make some more pictures if the photos fits. Great ideas, especially the one with the futuristic spacewoman, that would definitely be an interesting picture which I think our new model Trine, who will be presented in full in the next issue, will fit to perfectly. So I might do it with her, just wait and see. Yes, you cracked the mystery, it is Frost in last issue's photo chamber. The reason of the indication of each page in number 14 was related to the suggestions. I never thought of it for the rest of the pictures. I think they can speak for themselves. *D.D.*



All photographies by Alf Börjesson. Styling, makeup and illus
Clothes supplied by **Plasmatics**. Knife supplied

Hello Melankol! ...The interviews, etc. are very informative and well done. And this was our main interest. When we decided to watch out for the Nordic Vision we wanted more first hand insider informations about the Norwegian scene. But our so high opinion of the mag was gone when we reached page 27! What the hell should that be? I speak also for my male friends when I say, that these pages are okay for a mag like Playboy but not for a mag about Black Metal! These pages don't fit in there! We are some fans from the early days and we see a lot of honour in our way of living the way of Black Metal. And these is not what we want to see because it is a very sick level. It has nothing to do with the music. So I will stay the only one who read and test also the next 3 issues. *Female, Germany. (Name withheld)*

This was an excerpt from an e-mail reply we got from one of our new subscribers: It's nice to hear you like the magazine, despite that this section here isn't close to your liking. But if you let these 6 pages of photos ruin your opinion of Nordic Vision, then I really don't care. It's just 6 pages of photos and a little text, and not are we whiteheartedly doing propaganda for Jesus either. I take it as retarded humour that your three male friends won't read Nordic Vision from now on just because of these 6 pages. "These pages" as you refer to, contained a brilliantly grim photo of Frost, and an opening photo on page 27 that I doubt you would stumble upon in Playboy. The three pages featuring a mild presentation of Elin Kathrine, is for those readers who care to create an image of her and pass it on to us so that we can take a Blasphemic, or whatever the suggestion is, photo of her. I have been interested/possessed in the visual side of Black Metal for many years, and to me this goes hand in hand with this section. Some people see it, others don't. But if these 6 pages ruin your respect and interest in this magazine, then there is nothing I can do about that. *Melankol*

That was all for now. In the next issue there will be a special one year jubileum photo section, and our new model Trine will be presented in full. This is something I look forward to, because she is really cool in my eyes. Hope you will too.

Love, Diva Demona

tration by Diva Demona, with styling assistance by M.S. Myrstad.
by **Pentagon**, Oslo. Reproduction Strictly forbidden

Devil Inside. A.I Norway

next issue more of Trine!

alfs photo chamber

the end

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PLASMA POOL
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Con Anima
The Book Of Riddles

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Gothic Rock from Norway

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Adversam
Animadverte

'Animadverte'
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Fiurach
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'Chaospawner'
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Necrodeath

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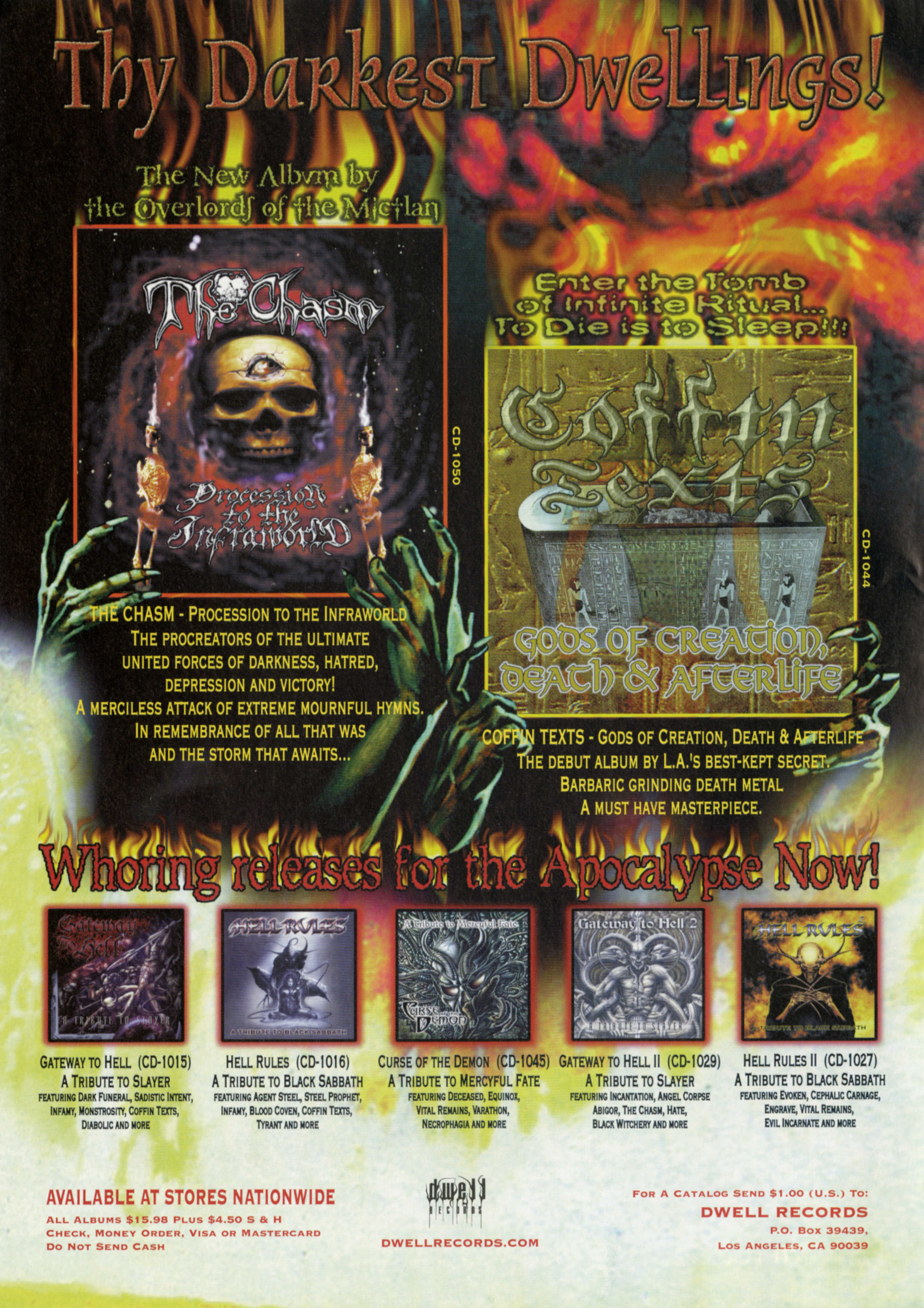
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Triumphator

QUICK DESTRUCTION

BY: JACK NEGATIVE

We are heading over to our neighbours in Sweden this time. Triumphator's debut album "Wings of the Antichrist" was released by Necropolis Records earlier this year and is a very fast and destructive Black Metal album. This trio, featuring Fredrik from Marduk on drums, Arioch from Funeral Mist on vocals and guitar, as well as mainman Marcus Tena on bass, perform music that is fast and intense. You might not learn a whole lot about this band, but here is a quick interview with Marcus Tena.

What have Triumphator been up to the first couple of months this year?

-"Well, nothing really. We've just been waiting for the release of our album."

When you started Triumphator back in 1995, was there something special you wanted to achieve with the band and the music?

-"I wanted to start a violent Black Metal band, since I think there's lack of it...and back then so many bands started to play this melodic bullshit...Black Metal is supposed to be extreme music, not some funloving, circus sounding crap! I think we've succeeded with what my vision of Triumphator should be..."Wings of Antichrist" is one of the most violent albums ever..."

You were signed by Necropolis some years ago, but nothing really happened for a while. I understand that this is based around line-up problems, but are you happy that it actually did take this time untill you escorted the debut Triumphator work onto the market?

-"Actually yes, I mean if we would have recorded an album back in 1996 (when we signed the deal with Necropolis) then (I guess) it would have been lightyears from where we are now...So in a way it was good with all the line up problems I had..."

The first material I heard from you was the "The Ultimate Sacrifice" digipak released via Holycaust Records. This was originally a 7". How did you end up releasing this on Holycaust Records?

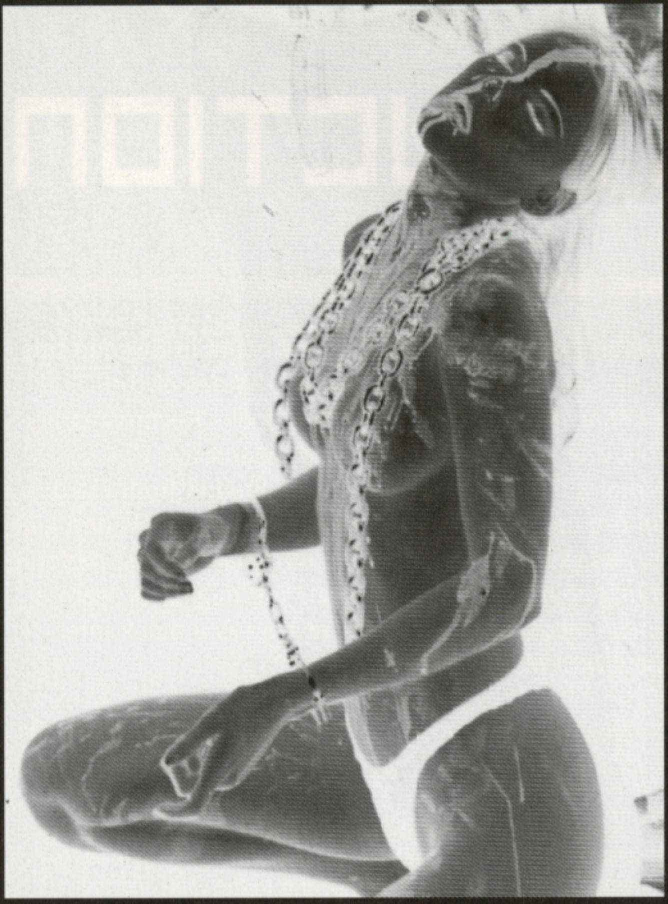
-"It was first released as a 7" by Mark of the Devil in January 1999...I've been in contact with Lou from Holycaust Records some years now, and he simply asked me if he could release it as a digipak CD single, which of course was ok. And I think he have done a great job with it. The digipak was released in July I think."

You included the two songs from the "The Ultimate Sin" release on "Wings of Antichrist". Did you make any rearrangements on any of them during the recording session?

-"The reason for re-recording them was that I wanted to have them on the album also. And no, we didn't change them in any way."

"Wings of Antichrist" is a very traditional sounding extreme Metal album, I was wondering what thoughs you have concerning alternative madness and chaos in the music? Something that no bands have done before...(I mentioned for instance electronic stuff)

-"Well, I've nothing against that. Some really sick stuff would fit, and might be used sometime, but I'll never use synths or whatever in the music. Samples we already have in some tracks, and well, I don't think it'll be more than that in the future. I think Arioch



makes some really excellent strange sounds."

You recorded the album in Abyss studio, what lead you to this decision, and for instance not record again in Necromorbus studio as you did with "The Ultimate Sacrifice"?

-"The sound we got in the Necromorbus studio was ok for the single. But since Necropolis pays the studio bill then it would be quite stupid to not record in a better studio. And the Abyss studio is a great studio, and since Peter got a free space for a week in August then we took it. I mean, compare the sound of our CD with the single...I want to have a really powerful sound that is like a fist in the face!"

Was it difficult to find the right sound in order to not have the chaotic essence of the music hidden by the good production?

-"We found the sound we wanted really fast. And I'm very pleased with the result of the album."

Do you look back on the recording session in Abyss with any special memories or something special that happened there?

-"Nah, not really. Peter was very easy to work with, so hopefully we'll do our next album with him also. Everything went really smooth. Fredrik's drumwork was done in one day and all strings in two days, vocals and the mixing part the rest of the week. And other than that nothing happened."

"Crushed Revelation" stand out on the album, with its somewhat mad and strange aura.

-"Yes, "Crushed Revelation" is really different from all the other songs. We wanted to have a song that slowed down the pace for some minutes before the violence starts again. And I think the outcome of this song is really strange. The vocal parts is excellent! Arioch is the best vocalist!"

James Murphy mastered the album, any other reason for this than the promotional value it has?

-"Ask Necropolis, they wanted him to master the album. And I think he did a good job."

I believe Triumphator is a trio, featuring also Fredrik from Marduk and Arioch from Funeral Mist. Would you say that this is the perfect line-up for your band.

It would be the perfect line up but Fredrik have so much to do with Marduk, so I guess it would be impossible to have him in the band except for helping me with the albums. Arioch is definitely the perfect singer. I wouldn't replace him with anyone. He's the greatest! Without his help on this album, well, it would never have been the same. He makes it grow so much."

In Slayer no. 13 you said "money is just Jewish ammunition". Why not look upon money as possible Satanic ammunition instead? Any comments?

-"Of course I don't have anything against earning money, my point with that comment was that I would never release anything on my label that I don't like myself just to earn money of it. That is Jewish, and was what I meant. Money can of course be Satanic ammunition as you say."

Any plans of desecrating an audience with playing live?

-"No plans, but we've been asked if we want to tour or play some gigs, we'll see. It depends on if Fredrik have the time to play live with us also. We're going to try out another drummer that hopefully manage to play our songs and can help us with live shows. Also two guitarists is needed since Arioch just wants to handle the vocals if we play live."

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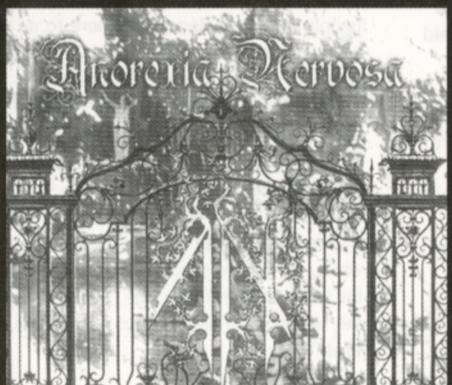

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Here starts

Dearest friends of the Hellish glory, dearest glorificators of Hell, "Incipit Satan" takes the heart out of the living and turn the bright blue eye black in a second. Gorgoroth and their latest "Incipit Satan" album took my soul to Hell with its brilliant music, feeling and attitude. Nothing was therefore more appropriate than to get in touch with both Infernus and Tormentor of this outstanding band, to check up a few things with them. It was done electronically, for the sake of modern armageddon.

How did you end up with the decision to record "Incipit Satan" in Sunlight Studio?

Tormentor:-"Personally I was a bit sceptical to the recommendations we got from Nuclear Blast...They were thinking about a German studio, but in my eyes a lot of those places make faaaar too smooth and antibrutal sound. I read an interview in a music magazine with Tomas Skogsberg and I just got this terrific idea about checking out Sunlight. I've been a big fan of that studio for a long time so it was cool to go there. The old Swedish Black/Deathbands recorded a lot of magnificent stuff there and also today godly bands like Gluecifer record there."

Infernus:-"We were like in the mood for trying something new, as we for all our other recordings has been using Grieghallen and Pytten. Nothing bad to be said 'bout the studio, nor the producer, but, as I said, we've been around here for quite some years now, and thought it was about time to run off in search of another environment and other people to in another way inspire us to do a new album. We chose Sunlight because our good impressions based upon the more early works of Skogsberg, and the rich, fresh and powerful soundpictures he managed to create back then, in the beginning of the 90's,...to mention any examples, -what is then more correct of me but to name Entombed and Darkthrone, which together with him achieved a sound so harsh and grotesque, but at the same time uttermost clear, and yeah: even delightful, pleasing my ears for oh so many hours?"

What expectations did you have towards entering Studio Sunlight?

T:-"Heavy and brutal sound! People who could give us some advises for making an album with a cool and distinct sound without turning out smooth and...hmm...childish."

I:-"Aware as we were; Sunlight is located in a quite so central place of this beautiful city, and that, we might say, suited us as part-time heavily socialized people and appealed much more to us this time, compared to being locked up in the countryside, in f.i. Abyss, which we used during the mixing-session for "Destroyer -or about how to philosophize with the hammer". More technically, or so to speak, I would say that we did not know what we were facing. We knew nothing. Just brought as much of our own equipment with us as was possible, -and hoped Thomas to have some digital hi-tech things we thought we'd need - but he hadn't. Anyway, we worked a bit harder than we'd expected, and after a while, giving the producers (for the first time in our history) a bit to say influentuallywise, we came up with the result we all felt we as quite so different individuals were able to live with. Yeah!"

Now as you have recorded albums in three well known and used studios, Grieghallen, Abyss and Sunlight, which of them do you prefer the most?

T:-"Well, we just mixed the "Destroyer" album in Abyss so we don't have any experiences with them when it comes to record-

Satan...

ing (oh double-fuck, mistake-ed)...But as I've understood on people who've recorded in Abyss, it sounds like a great place. It would be cool to work with Peter. When it comes to Grieghallen vs. Sunlight I find them both brilliant. We've always got what we were looking for. The Grieghallen recordings are quite necro, but at that point it was exactly what we wanted, and that was what we were looking for this time. We're satisfied..."

I:-"I really must say I enjoy pretty much hanging around in all of these studios, working with Pytten (Omnipotent Rex - dark lord of all mysteries of manipulation), Herr Brand, Tägtgren, Jocke and Tomas. They have all each their qualities, which would take us too much time talking 'bout here, being all so different. But in common, I would say that they all, or to be a bit more strictly speaking, most of them have great psychological skills, which make them, at least for me, easy to communicate with. That, compared with a slight touch of competence, makes a good setting in which to perform the work of a musician is most fond of. So the answer must be:I can't really easily explain that I like one of these studios better than the rest, but you shouldn't, and this is for many reasons, be surprised finding us seated in a plane for Stockholm next time. But nothing is what that's concerned for sure yet."

What thoughts do you have back on the time when you recorded in Studio Sunlight. Something specific that stick to the mind, something unusual that happened there or unexpected problems or something like that?

I:-"Yeah, we had to take our amount of piss this time as well, as we after cumin' to the studio first of all had to work our ass off, carrying some four billion kilos of musical equipment around in the middle of the day, being roasted by a sun shining so bright (!) that it must have been 40 degrees Celcius, soon to be facing the fact that no hotel had been booked for us, we'd no place to sleep, and lotsa more. Anyway, we came especially good along with the producer named Jocke, and the mood internally was better than it had ever been, talking Gorgoroth-history. We worked a lot, we partied a lot, and we even got the opportunity to get better known with the ladies of z town! It was one Hell of a time - yeah!"

T:-"Hmmm...well, it was like a holiday with a lot of time off and great fun! Mountains of alcohol! I find the recordingsessions fascinating because it always turns out completely different than you expect. Creativity pushes us towards improvisation and a lot of rather gorgoroth-ish stuff appears..."

Your two latest albums have both been recorded in Sweden (My mistake again, ref. earlier question-ed). Will you continue this crusade across Scandinavia and perhaps record your next album in Aabenraa Studio in Denmark?

T:-"No Tex, that's not true (tell me about it-ed). "Destroyer" was recorded in Grieghallen and mixed in Abyss (alright, I didn't do my homework right-ed). I would love to go to Denmark...We're also checking out other studios like Nomad Studios in Dallas a.o. which seems to be a really great place. I think King Diamond does his albums there."

I:-"I do not really know. We are soon to discuss this at a bandmeeting, then: time will tell...Most probably, as I said, we're going back to Sweden, and in case we're not, maybe we'll choose some place in Germany or US. I don't know!!!"

Could you please share a few words about the albumtitle "Incipit Satan".

T:-"The title "Incipit Satan" means literally something like "(here) starts Satan", - "this is the beginning of the opposite" or "this is the beginning of something completely else"...It's a follow-up to "Destroyer", where the concept was based on the destruction of the Christian values, ideals and morals. Incipit Satan proclaims the belief in man as the creator of his/her own values and morals, in a strict Satanic sense! We want to tell

the instinctless Christian to fuck off! The pure Satanic animalistic instincts should be embraced! Not worshipped or anything like that but regarded as the natural essence of man...This is how I see it."

I:-"We're revealing the most sacred words of Immoralism, we are to promote the Re-evalution of all values. I said: THE RE-EVALUTION OF ALL VALUES! We bring you the War. Holy war: JIHAD. We say: Do whatever you want, then there should be no one to say nay. We say: know yourself, AND YOU SHALL KNOW GOD! Der Psycholog nimmt das Wort: We are standing upon a new era, as we with respect for ourself of course ever must be to fully accept, in which we are in need to not admit ourself to rest, but to grab the biggest of all hammers to crush everything "instinctually" it must be - degenerated and weak. If the piano doesn't play a clean tone, then break it! BURN IT!!! (And if it has no will to power:don't bother picking up the phone to call a music store for help. Repair it by YOURSELF!, hihihihihi) Ad Deus (Caritatus)! AD DEUS CARITATUS!!!

Every single community with norms and standards made to supress the "strong" and support the "weak"...(-isn't it about time to start reconsidering what we mean with these two words?) We spit at it. We trample upon it. We burn it. -In joy! - "extra ecclesiam nulla salus", PFØY!, Helvete heller! It's a curse. A CURSE! ACCURSED BE IT. TO THE AEONS!!! HELL! This is the true face of those who failed to see the lord. And we shall wash our feet in their blood. ABBA! Hear me! We teach you the SUPERMAN, and we shout it out in such BIG LETTERS that you cannot fail to pay us attention. WE ARE UPON YOU. WE SPARE NOT. WE TORTURE and WE KILL...but then, when the hint is given (and when the sacred oath is broken, hmmm...)
-the rest is up to you! (Wanted dead or alive: Religiøst Iniativ. -idag er det vel en fin dag for å bli voksne, gutter!) Hahahahahah!

The cover shows an eagle with a snake around its neck in the front. Do you prefer if the cover is interpretated by those who look at it, or would you mind telling us about what this means to the band Gorgoroth and to you personally?

I:-"Beyond all words and talking about semantics: Do you believe we are to escape the fact that we are both humans, sharing the same world on which there has been walking around humans for so (damn?) many years? (No, no-no-ed) But if I then give you the slightest of all hints possible: isn't there a saying going like "once upon a time there was this snake which teached mankind the most pleasant joys of eating apples..." "This being an allegory of what?", you then may ask. And relax, you're not expected but to do so. -while contemplating upon it 'till the first signs of illumination comes forth I give you this: "An apple a day keeps the doctor away". That's for sure. Hahaha;be glad it isn't you who have to hang out with me rehearsing all night long for months, months and even more months: I'm pretty sure I would have choked you to death with this kind of awful humour within, let's say, four or five hours?! Haha (I'll bring some apples and give you so you keep shut I think-ed) - a possible reason for all this line-up changes?"

T:-"The cover is closely tied to the rest of the album, both musically and conceptually. The eagle and the snake symbolises wisdom and pride ("light and pride"). The picture is a painted illustration to Nietzsches book "Also Sprach Zarathustra" (the snake and the eagle is Zarathustras best friends...). The sun, which emerges in the background, is also important. Anyway, it's always room for interpretation...It'll always be."

There are some new aspects of Gorgoroth being revealed on this album. Do you consider this a symbol of a new era in Gorgoroth's existence (as the release sheet suggested)?

I:-"I'm glad you asked me exactly this question: so far I haven't seen the release sheet. (-ehehehe...) Whether in coldness and in storm, or in the springtimes earliest and most freshes daze: It is for me personally, as well as for the band always another opportunity to celebrate a new era. An era filled with malevolence and with hatred, but also with the possibilities to run off to the highest of all mountains, in order to taste the cleanest of airs, to cast another glance upon the sun, and in order to shout at the Devil. For instance."

T:-"In some ways it is. We have one rule in Gorgoroth and that is to do whatever we want when it comes to making music. But for me it's also very important to stay faithful to certain atmospheres and moods, which appealed to me through Gorgoroth in the first place. It's very, very important not to stagnate, 'cause that means death to the art as a product of creative forces. What I mean is that renewal is important and necessary but still try to hang on to certain essential traits of the band."

Starting early May you will head out on a headliner tour in Europe. Is this something you look forward to?

T:-"Yes indeed! The last two years we haven't done any touring at all, so it's on time. Gorgoroth is in my eyes at it's best live. The music is perfect to reproduce live!"

I:-"The positive experiences of travelling to new places, meeting some of these places' inhabitants, spending time with some of the people I really appreciate: the other bandmembers, leaving secular work and universitystudies promoting the road to God...Yeah, there is a lot of the aspects of the life-on-the-road which makes life worth living, and eventhough it might tend to be a bit boring once in a while - plus the disgusting fact that we still don't earn too much money on this (rotten) business - I must say I'm looking forward to the tour and all the inspirations I hope it is to give me."

What would you say is the most boring aspect of touring, and likewise, what is the best thing about touring?

T:-"Airports and all the fuzz with having people around you all the time can be very annoying...Personally I like to travel and drink, and of course play with Gorgoroth, so that's the motivation and best part with the tour. I find it extremely cool to play live."

I:-"My mood can be quite so rapidly to change, and so do I know the situation is for some other of my fellows, so I must say it is without doubt the lack of interpersonal space which makes this life being to a certain degree unbearable -...when it comes to questions about time as well: It would be great to have some more days off when touring, leaving us more time to experience more culturally interesting phenomenas than a bus, some gasoline stations and some clubs. When it comes to the more positive sides of the life on the road, yeah I guess it has already, even though not in a too precise and distinct form, been mentioned? Am I right? (Yeah-ed)

For us Norwegians, Michael Krohn is a well-known Rock musician. But how did he end up guesting on the album?

T:-"I think Infernus and K.Ovhell was on a Raga gig here in Bergen. As sworn fans of Raga Rockers they just had to ask him, and he said "ja!". Beautiful!"

I:-"I've always to a certain degree been fond of the concept of using guestmusicians, at least when it comes to recording sessions. And as I've for many years been a devoted "fan" of Micky's voice/some half of Raga Rockers material, the pleasure was of course mine when I first met him for, what was it? -some over a year ago, at one of their concerts at a local pub here in Bergen. He seemed cool talking to, able to work with, and was interested in doing this job, as I understand was to be his first experience when it comes to this kind of music, so I simply asked him. An experienced vocalist with an extraordinary voice. A fine fellow with a cool and definitely humoristic attitude. In case you read this: Hallo til deg, hvordan står det til nå om dagen? - og takk for sist."

Apart from preparing for your upcoming tour, what is Gorgoroth up to next?

I:-"We are right now in the middle of an uttermost demanding and exhausting intensive rehearsal session. We got hold of a new drummer some weeks ago, this is the tenth I guess, and I'm talking of drummers, not weeks...He seems to learn his tasks quite so fast, and at the same time I must say that he as well seems to go really good along with us others -(nothing but blue days here in Bergen?), but anyway, since we haven't exactly been in the mood for spending too much time rehearsing during the latest years, we thought it was now about time to do something with that as well. We'll see what profit we can gain out of such an experience. Maybe we will develope away from the concept of playing even more disgustingly necro live than Venom once used to? Hehe, we'll see...Then, after this tour, plus some festivals, amongst others one here at a local venue as a memorial gig dedicated to a certain one of our former members, we'll work out another barbaric assault on humanity of today. In what appearance it should be expected is still a bit early to even try speculating in, but it sure gonna be evil babe, it sure gonna do. Right!"

T:-"Right now I'm trying to fix us some gigs during the Summer. We'll have plenty to do I guess! I believe it's on time to start working with new material after we've done with this. I'm really looking forward to that...We got such a strong line-up right now."

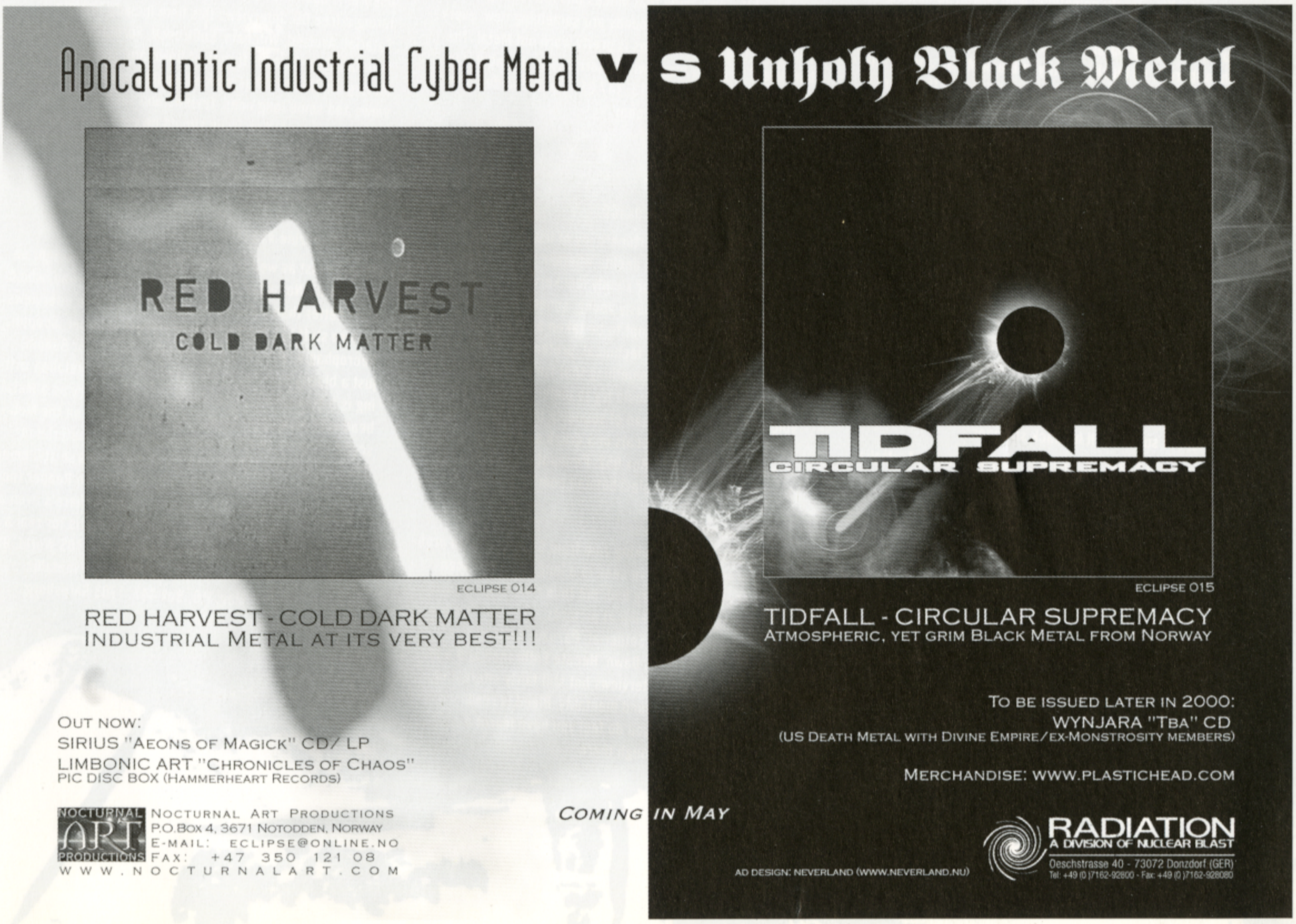
BURGLARY!

I heard you had a burglary at your home a while ago, and that much of your music equipment was stolen.

T:-"So you've heard about that! Some prick broke into my bedroom while I was inside the house! Fucking unbelievable! Steals a Gibson Flying V ´67 Reissue (tobaccoburst-black/brown) + an ESP Mirage (black + ugly!W/Gorgorothlogo on the back). A lot of shit back and forth, with this guy trying to sell it back to me, civil cops +++ without any result whatsoever! It ends with me KNOWING who he is and he runs off to England...Haven't seen him since! Deserves to die a thousand deaths...If anyone stumbles into my Flying V give me a call and I'll pay you good!"

I also believe the guy who did this was the son of a person connected to the local church.

T:-"Yes, it's true and exactly what you need when someone steals your guitars...He's the son of a fucking Christian! I'll bet that guy would have stayed far away from my guitars if he'd have a decent Satanic upbringing and childhood like mine! Fucking looser."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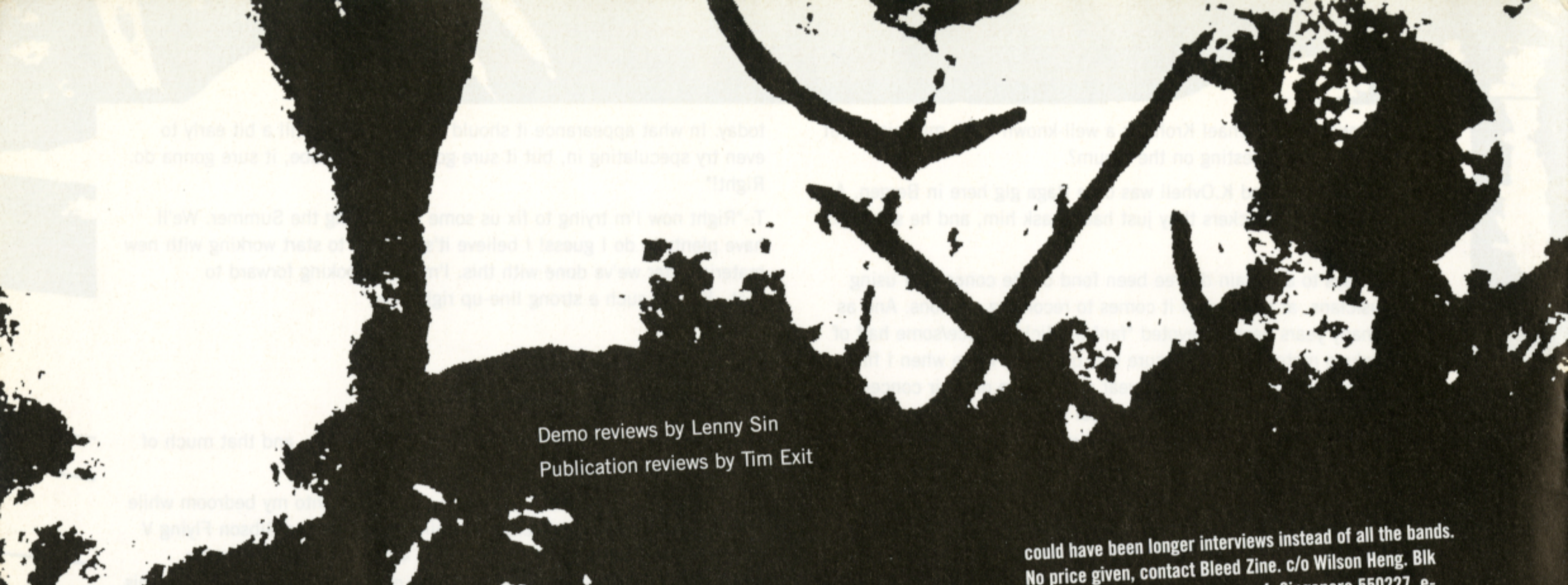

Demo reviews by Lenny Sin
Publication reviews by Tim Exit

underground avenue

Akerbeltz

"A Wave of Darkness" (CD)

Music can be a plague. Especially when those who just cannot create something think they have to release music that should remain between the walls of a rehearsal room. Most of the music Akerbeltz perform on this CD is of such a level, and it just doesn't give me a shit listening to this. They have several parts that are really great, but why make a song long when you have to fill it up with totally uninteresting stuff? Riffs that have no meaning, music that again and again is revealing a band that have a long way to go. Oldstyled Black Metal is the name of the game, a wolf is on the cover, and most of this music is worthless. But here and there they create something with power, something that catch the mind and make me realize their potential. But more quality material, quantity doesn't mean a fuck when there is so much quantity in Black Metal, and so little quality. All record labels will get a free copy if they want to, no price given. Akerbeltz. P.O. Box 450. 17310 Lloret De Mar. Girona. Spain.

Anarazel

"Rise of the Tempest" (CD)

Decent second demo from Melbourne's naughtiest night-worshippers. It's a decent dose of Metal we are served, the vocals sound good with its very controlled, talking/singing, and the music itself is fairly nice. But it repeats itself quickly. A bit tame perhaps, and not something in the music that would justify a repeated listen. The riffs are pretty average and doesn't make the fist move, and overall it could need some action. Qucikly forgotten though, but some more energy and ambitions with the music 'till next time, I'm sure they'll hit back stronger.

Anarazel. P.O. Box 26. South Oakleigh. Victoria. Australia 3167. e-mail:anarazel@iname.com

Embittered

"Degenerator" (CD)

Pretty boring and standard Death Metal, and it needs a lot more originality and good riffs to come close to being a band with potential. They basically play a style of Death Metal with lots of melodies we really have heard about as many times as the sound of a car, pretty boring really. It's all really simple in the way of being boring. Something pop up here and there that is interesting if you really set your mind to it, but it is far from enough. Plain "Scandinavian" Death Metal in other words. They've released this as a promo CD, and if you want it you can for 50 DKK/SEK/NOK/FIM, 13 DM or 7 US$ (World). c/o Johannes A. Hansen. Vejlbytoften 102. 8240 Risskov. Denmark e-mail:embittered@sol.dk

Mortifer

"Harbinger of Horror" (CD)

This band signed a deal with Dark Matter Records, but as it seems this label does no longer exist, Mortifer have recorded this one song demo-CD which is something like a combination of Heavy Metal, Black Metal and here and there some electronic sounds. Honestly speaking, the song is dead boring. Dead boring Heavy Metal, the more intense parts are drowning in itself and really doesn't offer anything, and the only thing that makes this interesting are the electronic sounds. Those sounds are something new, everything else this song contains is pretty worn out Metal. The band want to get in touch with a serious record label. c/o Jonas Berndt. Kyrkvärdsv. 13. 147 31 Tumba. Sweden. e-mail:gothgorgon@hotmail.com

Surreal Perdition

"Surreal Incisions from..."

Haunting Ambience Records (CD)

After having had the unfortunate joy of listening to this Australian band, I cannot decide whether this is meant as a serious musical output, or simply mockery of extreme music. These guys, obviously young, sounds pathetic in their unneccessary attempt to be taken as serious musicians who can play over technical, pretentious, grand passages. It all turns into something that isn't listenable, and the ultra bad vocalist should try to understand how his voice can be used, instead of sounding like a beachboy imitating Black Metal vocals in a drunk state of mind. Really, really bad! P.O. Box 952. Pennant Hills. NSW 1715. Australia. e-mail:surrealp@hotmail.com

Bleed 'zine #6 (48 pages)

A very underground looking zine from Singapore with probably the worst cover I've seen in a long time. The scannings of pictures is very bad, but fuck that. Let's do some reading instead of looking at pictures...This zine feature bands like In Flames, Setherial, Pazuzu, Satariel, Necromicon, Thyrfing, Dawn, Hecate Enthroned and a lot more, mostly short interviews but still fairly interesting. With a solid underground mentality, Bleed is read through quickly and you do feel you have learnt a thing or two, even though there could have been longer interviews instead of all the bands. No price given, contact Bleed Zine. c/o Wilson Heng. Blk 227, #02-27. Serangoon Avenue 4. Singapore 550227. e-mail:bleedzine@email.com

Legacy 01/00 (164 pages)

What a damned thick monster, featuring a totally disgusting photo of Maniac on the cover. Surely, Mayhem is one of the bands interviewed, along with Vader, Morgul, Emperor, Entombed, Gorgoroth, Dismember, Destruction, Morbid Angel, Impaled Nazarene and a shitload of more bands as well. But when there is such an impressive amount of reading, there is no problem skipping bands you do not find that interesting. News section, studio report with Destruction, lots of reviews, internet update and so on. A monster of a magazine, necessary investment if you want to keep up to date as well as manage to understand German (I don't). Even comes with a CD. Devil Inc. Publishing. Legacy. Guerickestr. 98. 66123 Saarbrücken. Germany e-mail:redaktion@legazy666.de.

Oskorei #3 (48 pages)

Oskorei is back with their third issue, this time as well featuring a free CD. Interviews this time include Impiety, Satarial, Avulsed, Witchery, Enthroned, Forefather, Drastic, Nightfall, Tearstained, Throes of Dawn and some more. Moving on, this zine has a nice layout, some short interviews and some long ones, reviews and such which makes it nice for a read. New issue should be out really soon, so contact Lars if you are interested in this at Oskorei. PB 241 Indre Arna. N-5888 Bergen. Norway. e-mail:lars@oskorei.net

Slayer Magazine #13 (108 pages)

Metalion just as well skipped issue 12 and moved right on to issue 13. Not a bad thing, issue 13 is a nice read, which feels better than issue 11 in my book. This time interviews feature stuff like Nifelheim, Celtic Frost, Usurper, Scepter, Necrophagia, Witchery, Arch Enemy, Children of Bodom, just a bloody fucking lot more too. The great Metalion writing is a honest relief combining his long history as a Metal head with an upright honest and sceptic view on the Metal scene of today. In other words, much of the material in Slayer is based a little on the past, but of course still being rightfully updated with new bands as well, like Reaper (now Soulreaper), Satyricon, Cracena and so on. There's even an interview with Melankol in here too, so there is for real a lot of interesting reading here. Available for 10$ World, 8$ Europe and 50 NOK in Scandinavia. Write the metallic Metalion at Slayer Mag. P.O. Box 447. 1703 Sarpsborg. Norway classic Metal bible.

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Old Mans Child
revelation 666
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OUT NOW

NECRO
TORTURE THE CORPSE

It's time for some Necrophagia sickness again, and as we are still getting a major kick out of their "Black Blood Vomitorium", be sure that there is a lot more stuff coming both from Necrophagia as well as from Killjoy. We took this opportunity to check out his activities also dealing with his Baphomet Records, Ravenous and Eibon. In other words, plenty of interesting subjects to discuss, not the least their incredibly extreme "Through Eyes of the Dead" video. So we simply keep it short and let Killjoy take care of the talking.

You are involved in several bands and projects apart from Necrophagia, you have a label, a wife or girldfriend, a child, a job, as well as finding the time to watch Horror movies. Where do you find the time for all of this?

- "It's any more you know, I don't have is much time as I would like to watch Horror movies, that has kind of been the only drawback of this, but other than that in the last year I have kept a very hectic schedule. I did a new Viking Crown with Anton that will be coming out, we worked on Eibon, we recorded the Necrophagia video, now I'm doing Ravenous and this year again it will be back to Necrophagia, so it's been pretty well non-stop you know. Honestly, I sleep probably four hours a day, I'm well past the night doing interviews over e-mail and stuff, and another thing is running my label. Not only do I deal with all the bands I do, I also have to deal with more than a dozen bands on my label. So it is actually really, really hectic, but from the early 90's till 1995 I didn't do anything musically, and I sat around and watched Horror movies and just took it easy, so now it is kind of easy to take a big workload."

How long do you think you can keep this very busy schedule going?

-"I'll tell you, next year, all I'm absolutely doing is Necrophagia for 2001, and then I'm going to take a long break. Then there will be a long time where there won't be an album this year, there will be a new album out in 2001, and as soon as we put out the next album which is going to be titled probably at this point now "Returning Corpse Blood to Fire", and we will record this probably late this year or early 2001 and I want to take a long break and kind of go and see some places. I'll probably come to Norway and also Italy, and just take some vacation time."

But the release schedule for Killjoy's Baphomet Records is sure to keep him busy, as there is a whole lot of releases coming out this year and early next year.

-"There is a lot more bands than I originally intended on having, but that being said, there is still three or fourhundred demos and CD-R's on my desk at home that I didn't sign. Every band is kind of different than eachother, and when you hear a band like Anteus, who is absolutely the rawest Black Metal band I've ever heard, it allows me to be able to help bring some of these bands around that I know deserve to put out albums when there is so much shit coming out nowadays."

The cover for the mini-CD "Black Blood Vomitorium" was based around a dream Killjoy had, he explains further.

-"Usually I never remember my dreams, it is something that is very rare if I ever do, but I would say perhaps six months after Euronymous was murdered I had a really weird dream. It was the most surrealistic thing I had ever dreamt. Just basically, I was laying in my bed and I woke up and saw the start figure. When my eyes cleared I knew it was Euronymous and he had the full corpse paint on and a really weird looking cape. The cape almost looked like it was alive, you know. It was a weird looking thing, like an extention of his body like a cape that was moving in all these weird ways. I followed him, he didn't say anything, so I got up and started following him and we went outside and he pointed down at the ground, and the ground just opened up. Just loud cracks and everything on the ground just split open, and there was this really awful smell. I don't know how to compare it to anything other than sulphur, I mean for a dream it was very vivid because I could remember my dream just choking at the smell of it. I followed him down into this pit which could have been Hell or I don't know what it was. I don't believe in the God or the Devil, but if there is a Hell that's probably what it was. It was just these people being tortured in all kinds of various ways, and the strangest thing were these weird looking creatures that were like skinny corpses. They had the dissection marks on their chest, but their heads were moving back and forth, faster than what any human could, their heads were just a blur. And their heads would only stop moving like back and forth long enough to drink out of their goblets that looked like they were made out of skulls, and they would drink this black liquid, and as soon as they would drink it just immediately throw it back up. And then their heads would start moving back and forth again. To talk about it is one thing, but actually see what this looked like was something at the

NECROPHAGIA

THROUGH EYES OF THE DEAD (UNCUT)

NECROPHAGIA
NECROPHAGIA
Jenna James
URITY
WAR

depths of any nightmare, I mean, completely freakish. That was the basic thing of it, that was what I can actually remember, but there were people being crucified upside down and just people burning, people impaled on stakes, it was something I'll never forget. I only wish I could have more dreams like that."

What reflections did you make to that dream when you woke up?

-"At first when I woke up, and that's the thing as I said, if I do dream I usually never remember them, but I automatically remembered that, and I just wondered if it was some kind of a message or warning or just him in his way saying that things are fucked over here. He didn't have any type of reaction to it at all, the closest thing when I think back to it was...what is this thing called with Scrooge, that story where the Grim Reaper takes Scrooge around and showing him Christmas past, Christmas future and all of that. It was kind of like that, he didn't have a reaction to any of it, he was just showing me what was there. I don't know if it was because I had missed him so much that I dreamt about it and came up with that, but I have never seen some of the stuff in all the Horror movies I watch, with the weird looking skeleton creatures and the vomiting of the black stuff. I've never seen that in movies, I don't know of where my mind thought of that, whether that was actually some kind of vision or a dream or some kind of a message."

This cover was drawn by the well known Chas Balun, was it difficult to get the cover as close to your original idea, or in this case the dream, as you wanted it to be?

-"Not really with Chas! The good thing about him is that first and foremost he is a Horror writer, he writes and reviews Horror movies, he's done several books on Horror movies. He has that kind of true vision, as well as being a great artist, so maybe to someone who hasn't seen the things that he has seen or isn't as familiar with the way a gruesome murder or body or a zombie looks, it may be hard to portray that. But with Chas it is pretty easy. I can use a referrance, I can say I'd like to have a zombie look like something out of Fulci's "The Beyond", and he'll know what I mean! Working with Chas is really easy as far as coming up with the concept and him being able to take the concept and actually put life into it."

The development in technology regarding the various recording studios has really taken off since Necrophagia recorded their first music in the 80's.

-"I'm not much of a studio person, I've never been, but I have been lucky enough to work with a lot of really good engineers and producers and stuff all along, so it has been a learning process for me every time I go. I don't think the technology has hurt the music in any way, it's there if you need it but I think it is like everything else, if you over-use it, who needs to have a million different things going on in Black Metal or Death Metal. It's not Pink Floyd or whatever! But I never get inspiration from being in a studio. We pretty much and always have our ideas down before we get there, and I still prefer analog recording as compared to a lot of this digital stuff that they've come up with. Necrophagia was recorded analog and Ravenous will be recorded analog, so I guess it just depends on the type of music you're playing."

The video that is a must have for anyone into the extreme, "Through Eyes of the Dead", is of course something we cannot overlook.

-"I am still extremely happy with it, and I think that it's undoubtably, without any question, the goriest, most blasphemous, and by blasphemous I mean there is stuff in there that is just so hideous and taboo, there is a lot of weird subjects tackled, incest, a lot of different perversions, candles getting stuck up a girls twat and ass at the same time, there is just so much perverse stuff, yet it is done in a way that just reflects that side of Necrophagia. There is unbelievable amounts of gore at times, and to me it's something totally groundbreaking when it comes to music. I've seen gorier stuff, I've seen more horrifying stuff in movies, but for a music video I don't think anyone's even come remotely close. It makes Cradle of Filth's video look like Walt Disney!"

This video was directed by Jim Van Bebber, a name familiar to those of you who are into Gore movies. How did you get in touch with him?

-"I've known him now for four or five years, and basically I became a fan of him after seeing some of his earlier movies like "Dead Beat at Dawn" and "My Sweet Satan". I met him like five years ago backstage at a Pantera concert, and we kind of hit it off right away. Not only is he a Horror director, quote on quote, but he is also a huge fan. The guy likes a lot of the stuff that is not Horror and Gore, he is a huge martial arts fan, which "Dead Beat at Dawn" has tons of gore but it's also kind of one of those seventies biker-type movies, the feel of that. But it also has a lot of gang brutality, so he is a big fan of the Bruce Lee movies, a big fan of a series here in America called Billy Jack, he worships that stuff. But he also totally loves Lucio Fulci and the good Dario Argenti stuff, so I think that noone, and I know a lot of people in the industry, and noone has that kind of passion that the guy puts into his work. He truly gets into it and he believes in what he does. Horror movies, that's about the cheapest movies to make, you get some bodies, you get some people, you get some blood, and it's pretty much like these crap movies like Scream, they make millions of dollars and look how much cheaper it is to dress someone up in Halloween costumes, run around with a knife and stab these Hollywood plastic women, and yet turn around and make millions of dollars, as compared to Star Wars, Independence Day or Armageddon, that type of stuff, to where it takes millions to make it. Like a movie like the "Blair Witch Project", which is one of the worst movies I have ever seen, that movie was made for twentyfive thousand dollars, and made over a hundred and fourty million dollars Worldwide in theaters, not even with the money it is making off of video and DVD. So what I'm getting back to, even though a lot of these directors now are getting into it for the money, a lot of these people can do a Horror movie because the studio can give them ten million dollars and the potential is there to make a hundred million. But a guy like Jim Van Bebber wants to make a Horror movie because it's the type of movie he wants to see. He's truly into it, and I haven't seen anyone with the same type of attitude since the Fulci stuff."

The video for the song "And you will live in Terror", from the "Through Eyes of the Dead" video will also be found on the DVD version of Lucio Fulci's "The Beyond".

-"What we did was for the video "And you will live in Terror", we used footage from Fulci's "The Beyond", and the people that we got permission to use that footage from ended up checking out our video when it was done and they really liked it, so they didn't charge us anything for using the footage. They knew that I was a big fan of that movie and at the same time they had seen the video and really liked what had been done with it. And since they had let us use the footage in the video, they asked if they could use the footage on their DVD release. That is like winning the Oscar or the Grammy Award."

What kind of reaction have you received from the Gore journalists so far?

-"It's been pretty limited so far because it's only been out for ten or eleven days. But it's still good to see that it's shocked the guy that does our cover, he found it pretty disturbing and with all the stuff that he's seen, that he could still be shocked and he was shocked at some of the scenes, that alone is enough to tell me that we did something right."

There is also a comic book coming out which is based around "Black Blood Vomitorium"?

-"Yeah, that will further delve into those lyrics, and Chas Balun will actually start on that really soon. It should be about twenty pages and a lot of the stuff that is in there is based on the dream, and a lot of it will be made up stuff to make it more interesting than what just did happen. But I mean, the basic concept came from that and a lot of stuff will be added in just to make it more interesting, because you can portray that dream in like three pages of a comic book, or five minutes of telling it, so of course we have to add some different elements into it."

Is this a comic book you think we could find in the comic book stores?

-"I think that's what they're aiming for, but once again, like with everything else we're doing, it's going to be really extreme, so I don't know how readily available it will end up being."

The well known beauty Jenna Jameson is the Necrogoddess of Necrophagia. What reactions have you received to this?

-"Pretty much it's all been really positive, everyone seems to really like it. It's kind of like the beauty to the beast, and the only negative reaction is from some women and organizations like that, it's just going to be fat pigs that are intimidated by someone that looks the way she looks."

How did she end up being the Necrogoddess?

-"I met her at a club like four or five years ago and we just became really good friends over the years. She's a Horror fan and also she's into Heavy Metal, I mean all different types. She likes everything from Marilyn Man-son to Necrophagia, she hates stuff like Rap and all of that. That connection there and she knows what we're all about, so she was more than happy to do it."

There is also going to be a t-shirt design from the well known tattoo artist Paul Booth, how did this become a reality?

-"He was a fan of Necrophagia from way back in the 80's, but I had never met him or seen too much of his stuff untill I met him through Phil when we were working on some Eibon stuff. He's a really cool dude and told me that he was a fan from way back before and also that he really dug the new stuff. I saw a lot of his artwork and he definitely does some of the sickest artwork I've ever seen. It became kind of natural to incorporate him as well as still having Chas do the designs, it gives it a variety."

When I sit here talking to you I can't stop reflecting on the fact how priviliged you are, you are working with so many talented people, do you sometimes sit down and think about that?

-"You know, not really because I think a lot of that stuff just comes with the way that people perceive things to be. People look at me in the same way a lot of the times. Everyone, when it comes down to the people that I am associated with, regardless of their status and the public eye, are people that I get along with for who they are and not with what they are perceived as. I guess I tend to overlook the fact that a lot of these people are looked up to by millions of people in different genres, like Jenna is the biggest Porn star, Phil is the singer of the biggest Heavy Metal band in modern existance. I definitely consider it a privilege to work with anyone that I do, it is as great as an honour for me to work with Chris Reifert because of me truly being into Autopsy as it is someone else maybe in a band that has sold millions. As you say, I am constantly busy, but you should see the stuff that I turn down, it's unreal! I would need like five of me to maybe keep up with everything that I've been offered, so I'm still pretty picky with whom I do work with, but I don't care if they're famous. If a guitarplayer or a drummer or whatever came up to me and I truly liked what they did, I couldn't care less if they were known or not.It still comes down to the individual. The biggest thing that I want to portray is, yes, in a way I am very lucky, especially with Necrophagia now is that this group now transcends every idea and every possibility that I wanted to do with Necrophagia when we first started, and now there's no limitation. I think it's Worlds apart between the line up that we have now and the line up that we had in the 80's. Every person in Necrophagia is equally important, and I'm just looking forward to the day when we put out a few more albums when someone like Wayne can start doing a lot of the interviews. Right now, even though we've been back together for three years, a lot of people still like to reflect on "Season of the Dead" and what the stuff was like back then. So once that kind of tour of duty has been done, then he'll be able to answer the questions. Wayne is a very interesting guy, and I think once the video is out people see it. He is definitely a very unique individual and he's got a lot to say, and he's had a huge imput in Necrophagia as well. Everything that we've done since this new line up came together has just gotten heavier and sicker, and it's not something we set out to do, it's just the way our minds work. Without this line up I don't think I would continue on."

"Chainsaw Lust" have been recorded for the upcoming Nordic Metal compilation part two!

-"That was one of the first Necrophagia songs, which was on the "Rise from the Crypt" demo which came out in 1984. That was personally one of Euronymous' favourite Necrophagia songs. Actually, when they came out with the "Deathcrush" album, they had a song called "Chainsaw Gutsfuck", which doesn't take a rocketscientist to find out where the inspiration came from. Me and Necrobutcher kind of had a chuckle about that because I absolutely love Mayhem and they had actually dedicated "Chainsaw Gutsfuck" on the original vinyl to me."

The next release from Necrophagia will be "A Legacy of Horror, Gore and Sickness", which will feature material prior to "Season of the Dead".

-"I got four or five persons who dug up live Necrophagia shows from when we opened for Slayer when they were touring for "Reign in Blood". We opened up in Cleveland for them and some other shows that we played in Pittsburg and Detroit. It sounded okay, but either you couldn't

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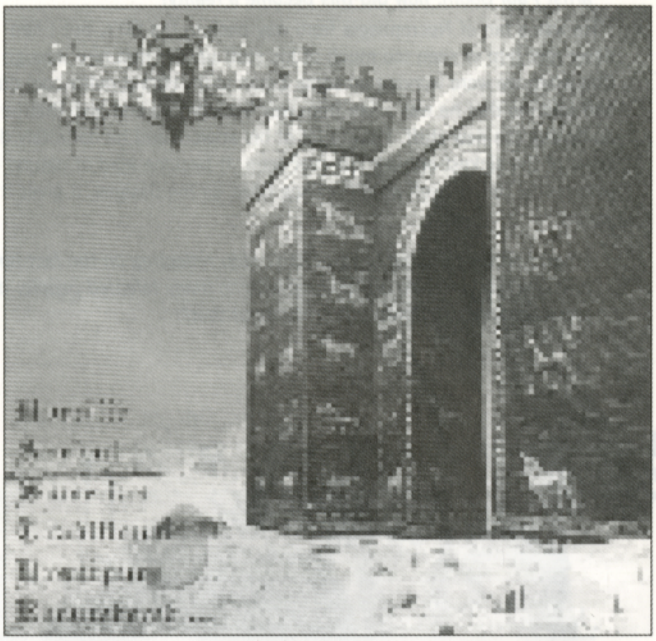

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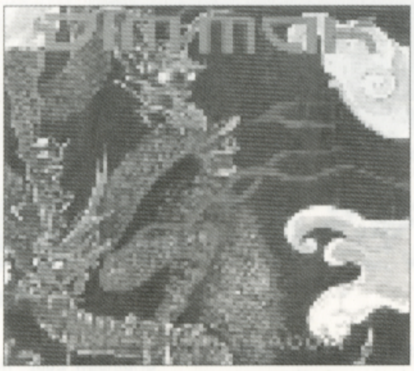

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hear the drums or the vocals were way too loud, it didn't have to sound great to me but at the same time I didn't want it to sound like absolutely shit. But I think this album should be out in June or July, and the first thousand copies of that are going to come in a coffin shaped packaging. It's only going to be a thousand of them, and as soon as they are gone it will never be printed that way again. What will be on this album is the "Death is Fun" demo, the "Rise from the Crypt" demo, which were the very first recordings of Necrophagia from '84. They were kind of like rehearsal demos, not done in a studio. It's also going to have the original "Season of the Dead" recording, which was something we weren't really happy with at the time, because we were kids and we were drinking while we were recording, and it came out just kind of sloppy. But at the same time the production is much rawer and much more to my liking than how "Season of the Dead" came out. It's kind of got its good sides and bad sides, but it was released I believe in 1990 as a bootleg called "Ready for Death". It has been out there but I think only in like five thousand copies or something. There will also be a couple of songs that we recorded that we never put on our demos, there is a different version of the song called "Witchcraft", which was on our "Power through Darkness" demo, but this version of "Witchcraft" is something noone have heard. I was a fifteen year old kid at the time, and I just did what I wanted to do. There was nothing preconceived about it, I was just screaming my head off, like the Plasmatics meets Hellhammer, something like that. It's so much different from what it is now, but at the same time it's the very roots of it."

Is "Gore Forever" your life philosophy?

-"Absolutely, I mean it is something I can see myself being sixty years old and still watching "The Zombie" or "The Beyond", I don't think it's ever going to go away as a life philosophy for me."

EIBON

Since last time we had a talk with Killjoy regarding Eibon, the band have gone from five members down to four after Maniac decided to leave. How did you react to this since it was you and Maniac who really got this band started?

-"I wasn't happy at all with it! Personally it takes some sort of element out of it that could have been there, but I mean that guy is absolutely one of my best friends so I respect his decision and he is just so busy with everything else. I think that whole stress about doing the Mayhem album kind of just took a lot of stuff out of him. He said he wasn't up to concentrating so much on Eibon since he has to do a Mayhem tour and everything. He said he didn't want to do it if he couldn't commit to it one hundred percent. I think it was kind of a difficult decision for him in a lot of ways, because him and I started the band and it was something we both looked forward to doing, but him and I will definitely in the future do something together. He definitely wants to and I do, I think the stuff we will do will be similar to early Necrophagia and very early Mayhem, to where Eibon doesn't really sound like that."

It hasn't been a topic of maybe getting a replacement for him?

-"No, absolutely not! I don't want to do that and I don't think anyone else does, so we will just stick as a fourpiece now and I just talked to Satyr and we will definitely start to record the album in July. Satyricon will tour with Pantera and him and Phil are going to finish writing the stuff and we will start in July and finish in November of this year. So actually we are hoping to have the album out early 2001."

RAVENOUS

-"Well, we are getting ready to start record in about a week or so, and we are going to record in San Francisco, at the same studio that Autopsy recorded some of their early stuff. It should be done, I'm guessing, by the middle of April this year, and then we are hoping to get it out around September. The title of the album is going to be "Assembled in Blasphemy"."

You are writing all the lyrics for Ravenous, are they also dealing with the gore subject?

-"Yeah, pretty much so! I have a one-track mind when it comes to that stuff, but at the same time it is a little more like with Necrophagia I tend to try to tell more like Horror stories you know, and this stuff is more just like goredrenched. It's not trying to be politic in any way, it's pretty much in your face goredrenched madness."

And Chris Reifert and Dan Lilker are also into gore?

-"Chris is pretty much a gore freak, and I think Danny pretty much digs the Horror stuff, but I don't really know how much he is really into it as far as obsessed with it the way that I am."

And this is not just a project right, this is a band?

-"Yeah, we are going to make more than one album. We are actually signed to Hammerheart Records for two albums and I just talked with Danny yesterday and he is definitely wanting to do some of the bigger festivals, like Dynamo and stuff like that. And it will work out very well because he will already be over there for S.O.D. and next year for sure Necrophagia is going to play some of the big festivals. We are still going to do some shows this year, but it's really hectic with everything else."

Would you say that Ravenous has a very solid fundament in the '80's, something that will easily shine through in the music?

-"Absolutely! As compared to Necrophagia, the stuff that Anton writes is very abstract, heavy, weird, like almost horror soundtrack music at times, the riffs, where this is much more stripped down and raw. More primitive as compared to Necrophagia. It's going to be very sicksounding and heavy."

Who is the creative force behind the music in Ravenous?

-"Chris is writing all of the music for this. We kind of discussed what direction we wanted to go into and he wrote a lot of the Autopsy stuff so I mean, I had total faith in him to go ahead and do that. I'm getting kind of spoiled now when it comes to writing music, you know with all the Necrophagia stuff, Anton writes such good stuff that I never feel a need to really energect any imput into it. And the same thing with Chris, the stuff he did with Autopsy is just some of the best Death Metal ever. So I just concentrate on the lyrics and concepts and stuff like that, rather than writing actual music myself."

And in addition to all of this, Killjoy does also have a project going with Mirai from the Japanese band Sigh.

-"That's going to be something that is just total horror stuff, kind of like Goblin and that sort of stuff. Like the soundtracks to movies like "The Beyond" and stuff similar to that. Also like John Carpenter's "The Fog". It's not going to be Metal in any way, shape or form. A lof of the Horror movie soundtracks stem from the Italian movies as well, which we are basing a lot of the music around. It's almost like a weird, progressive Rock you know. But it will have a lot of weird voices and overdubs and stuff like that to keep it interesting."

But how do you work with him when you live in the States, and he is in Japan?

-"What we're going to do is that he is going to lay down some basic keyboardtracks and use a drummachine for now, and just send me some raw tapes like that. Then Phil and I, and Phil's girlfriend will take that tape and she's really good with keyboards too, and add stuff on the top of it, and then Phil will add guitarparts and maybe some basslines. Then we will all just kind of do some really weird torture vocals, spoken words over it, just to create a lot of really weird moods. That's the way it will actually be done, and when it is time to actually record the whole album I'm not sure but maybe Mirai will come over to the US because it is a lot less complicated than something like Eibon where we have two members in one place and two members in another. Here it is only one person who has to come over."

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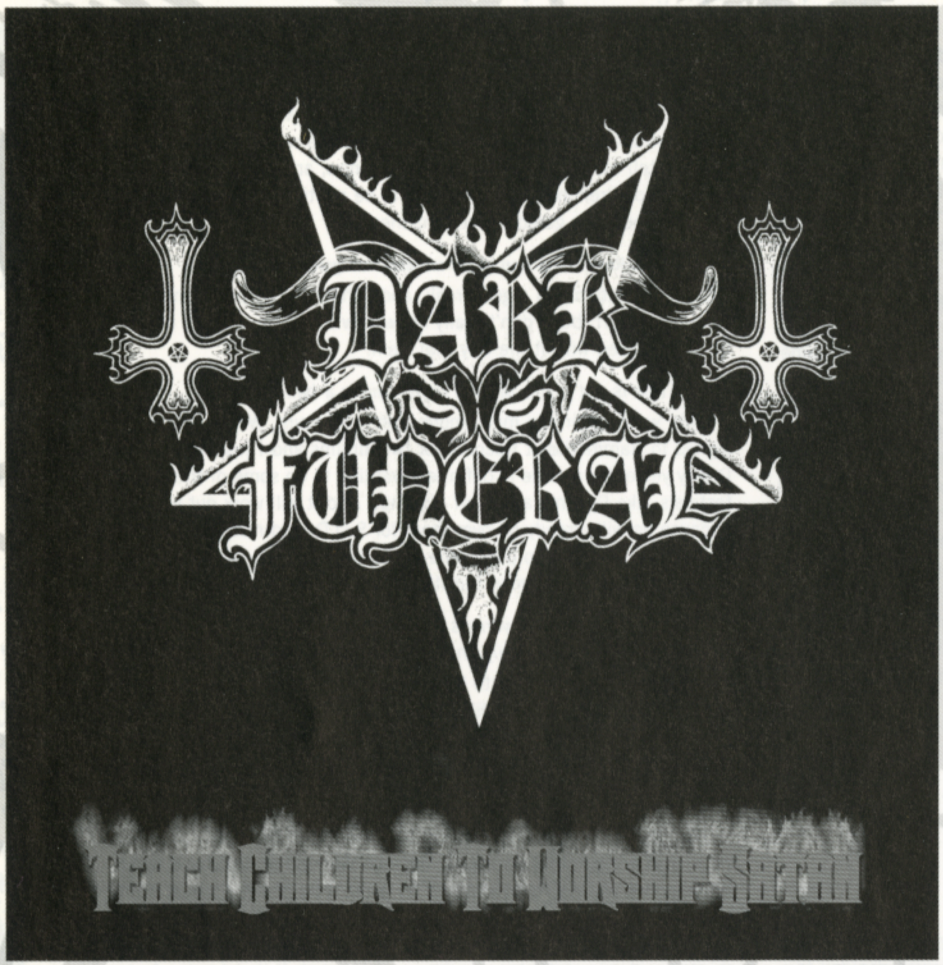
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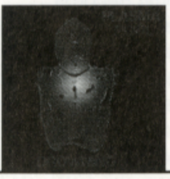
SOUND CHECK

	SHAGRATH Dimmu Borgir	SAMOTH Emperor	MANIAC Mayhem	FROST Satyricon	FENRIZ DarkThrone	TOTAL
NECROPHAGIA Black Blood Vomitorium	10	6.5	6.1	8	10	40.6
GORGOROTH Incipit Satan	7	9	6.6	7.5	7.5	37.6
NECRODEATH Master of All Evil	9	6.9	5.9	5	7.5	34.3
IMPALED NAZARENE Nihil	3	4.5	7.1	6.66	5	25.26
DISMEMBER Hate Campaign	5	5	3.9	1	8	22.9
OBTAINED ENLAVEMENT The Sheperd...	6.6	4.5	5.2	2	4.6	22.9
AGGRESSOR Medieval Rites	4	4.8	3.1	2.5	4.9	19.3
THYRANE Symphonies of Infernality	5	4.5	3.1	1	4	17.6
 **PLASMA POOL** Drowning	2	2.9	1	3	1.8	10.7

Would you like to join this exclusive panel in the next issue? Give your scores to the selected CD's? Maybe even give the final score that will make your favourite CD go all the way to the top? Send us your name, address and phonenumber via e-mail, letter or fax to us, and maybe we'll get in touch with just you? See page 3 for contact information.

Album Attack

Reviewed by Ten Silver (TS), Patronizer (P), Melankol (M), Sir Thomas Morgue (TM) and CSJ(C).

Agoraphobic Nosebleed/Converge
"The Poacher Diaries"
Relapse Records

Fucking insane maniacs! Agoraphobic Nosebleed and fellow bulldozer machine Converge share this split CD with some sludging grindcore insanity. Agoraphobic is clearly not easy listening with the hammer-intense noise music, that both lend music to the Hardcore genre, as well as Grindcore. Just completely insane, non-melodic music for ears that belong to the crazy mind. Converge are no strangers to crazy bulldozer Metal either, and this is completely insane stuff. 35:03 (TS)

Agressor
"Medieval Rites"
Season of Mist

Fifteen impressive years of underground aggression, that's what this French act is all about. This album here is very much appreciated during the metalparts, though I can't really stand the medieval stuff here. "Bloodshed" is a good example of aggression and tempo, and with Morten Nielsen (x-Mercyful Fate) and Kai Hahto (RottenSound and Enochian Crescent) both doing the drums on this album, power is secured. But there is nothing that can hide the fact that this album is soon forgotten. It's not very original, and the good parts here cannot match the parts of all the good bands in this genre. Still, oldstyled spirit lives forever. 41:20 (P)

Anaëmia
"Stupidity of the Lambs"
Soulreaper Records

Massacrating deadly Grind, in a sickly insane tempo. No way you can sing along like a dumbass, you don't even have a chance of banging your head, this shit is outspeeding your motoric muscles. Still it has the structure and riffs that make it good. The longest song is lasting just over two minutes, so you might as well prepare the soul to be slammed by this very intense and grinding Spanish band. 34:36 (TS)

Ancient Wisdom
"...and the Physical Shape..."
Avantgarde Music

This one-man band is lead by Bewitched vocalist Vargher, which easily is reflected in the vocals for this band. Ancient Wisdom's third album is a nice one, with its floating and dark touch, though stirred up by many ultra melodic (Heavy) Metal solos and riffs. It is a very melodic album, melodies of the sweeter and kinder level, which in many ways make the outcome much more lovely than it is. Apart from many of the melodies, this is a pretty dark album, and to me partly ruined by too many average melodies and some out of this World ordinary musical solutions. But in many ways still fairly nice...44:48 (M)

Anorexia Nervosa
"Drudenhaus"
Osmose Productions

After their mini-CD "Sodomizing the Archangel", this album was met with certain curiousity. Anorexia Nervosa present themselves again as a quite unusual band, though still sounding a bit usual. Much of the music on this album is extremely intense and fast, and together with the screamy vocals turn into a small inferno. They have added violins to their music, which in this case turn the material into something a bit bizarre. An album recommended to those of you who like sharp Metal with raw vocals, a little symphonic touch to their intense music, as well as a tad originality. 46:42 (M)

Arallu
"The War on the Wailing Wall"
Raven Music

Very intense Black Metal is what the debut release from Arallu is all about. What stick out first is the drummachine, which make the drums sound artifical, but still doesn't interfere with the whole listen. I really do not like the drumsound, but it makes it a bit more strange and insane really. Arallu does not lay down their souls for a compromise, this is straight in your face Black Metal which is fairly nice for a listen due to the raw intensity they maintain in their souls. 41:57 (M)

ASHES TO ASHES
"Shapes of Spirits"

Ashes to Ashes have issued this self financed CD where they perform a well-played and mid-tempo style of Metal. Mostly lead by a healthy male vocalist who add a mature and nice feeling to the music, but he is also kept company by a female in a couple of songs who as well add a nice touch to the songs with her clear voice. This CD contains 8 songs of good composed songs, but as the band also have mentioned, a little more power in the production would have helped to forward the music that extra step. Nevertheless, they have built themselves a nice fundament with this CD, which could both fit into the genres emotional Metal as well as (Heavy) Metal, with a style of their own. You can contact the band at P.O. Box 2038. N-0505 Oslo. Norway. e-mail:atoa@atoa.net 52:01 (P)

Avulsed
"Stabwound Orgasm"
Repulse Records

The second full-length album from Spain's leading deathgrunters Avulsed surely sets the pace; here we are presented with a dose of guttural vocals, riffs with deadly drive and a sound that make sure not a brutal detail is overheard. This time the band travelled to Germany to record their album, and judging by the sound they should not complain. Since last time, Avulsed have gotten a tad more melodic, but there is still a lot of brutality for those who cannot get enough of gory Death. 58:36 (P)

Aztec
"Loss of our Final Pride"
Raven Music

Strange mix of Heavy Metal music with Black Metal vocals, if you can picture that constellation and think you will enjoy it I am sure you could check out this band. They base their Metal on a sound that might as well be linked to the 80's, but still with a maintained up to date feel, and the vocals are pretty much in the typical Black Metal vein. Not bad, though still not a release to die for. 41:29 (M)

Babylon Whores
"King Fear"
Necropolis Records

Cool new album from the whores of Finland, that in a way lead my thoughts to Danzig, just a tiny little bit. The Rock'n Rollish Metalsongs on "King Fear" are catchy and with that little push and drive, a nice album indeed. Ike Vil's vocals really give the band a strange identity, yet still managing to make sure that the vocals fit the music nicely. Ike Vil has also left the band after this album was released, so it will be interesting to see who will take his position in the band. If you like dark Rock music, a little Metal and enjoy Danzig, this is for you. 43:43 (TS)

Christian Death
"The Bible"
Candlelight

This is in fact the seventh release from the goth forefathers. It's still dark and moody. "The Bible" varies in quality. There are four live songs in-between the studio material, and some of the songs seem unfinished, like "Alfa Sunset" which gets tuned out right in the middle of a verse. Things, oddly enough, start taking shape towards the end of the album. The last four songs have got the raven-black atmosphere. With the dark eighties-sounding song "Malus Amor" as a favourite. 48:50 (TM)

Coalesce
"0:12 Revolution is Just Listening"
Relapse Records

Groovy, unorthodox and angry Hardcore might be a step towards a description of this very original piece of anger. Coalesce, which I heard for the first time on the split they did with Napalm Death, has a solid fundament in Hardcore, but chilli-spiced with severe insanity and originality, this album is just something truly intense. All the major unexpected musical twists really get under your skin, and the groove combined with the disharmonic tunes, really make this an album to delve into and explore. 23:55 (M)

Corpse Vomit
"Drowning in Puke"
Mighty Music

If you haven't noticed the cover of this album, you haven't seen it. Really fucking brutal stuff. Corpse Vomit sounds like a demo band from the 80's, very rough sound that in a way suits their form of Death Metal. Oldstyled stuff for real, but quite uninteresting as well. Just Death Metal without the greatest parts or the wild aggression, that immediately make greater bands come to mind. And that's not how it should be. The cover should suggest something really sick and great, while the music is fairly uninteresting, and really doesn't give you anything that could suggest repeated listen. But when the oldstyled mood reach the heart, this is always nice to have available. 38:36 (TS)

the Crown
"Deathrace King"
Metal Blade Records

With their second release on Metal Blade, The Crown have delivered a fairly entertaining album. "Deathrace King" is packed with Death, Thrash and more Rock'n Rollish riffing, and it's all blended together in a good way. If they would have shortened the playingtime with about ten minutes (it is nearly fifty minutes long), this record would have been much cooler, as there are some weak tracks here. Also, their lyrics are really great and brutal, and they truly deserve some credit for those as well. I bet they kick ass live! 49:07(C)

Dark Funeral
"Teach Children to Worship Satan"
No Fashion Records

This small taster from Dark Funeral kick off with a new song, to give you a little foretaster to their next album. "An Apprentice of Satan" leads us into well known Dark Funeral music, while the four other songs on this disc are coversongs of King Diamond, Slayer, Sodom and Mayhem. You also get a video for your computer for the song "An Apprentice of Satan", showcasing the band live on stage. Pretty cool stuff here, and if you have enjoyed Dark Funeral's "Vobiscum Satanas", I can hardly see any reason why this new song here wouldn't make you satisfied. 27:11 (M)

Deadbodieseverywhere
"S/T"
Deathvomit Records

The first release on Necropolis' sidelabel Deathvomit comes in the shape of some twisted weird stuff. Grinding madness with a lot of variation is what I would dare say this American outfit is dealing with. Pretty sick stuff really, going from really fast violence down to doomy slow deathtwists.34:45 (TS)

Deceased
"Supernatural Addiction"
Relapse Records

Deceased turned into existance in 1985, and have since then released three demos (also available on one CD), one mini-CD and four

full-length albums, including this album that has its fundament strongly placed in the 80's. Despite feeling somewhat outdated musically, they still have managed to give it an updated feeling. If I had to classify their music, it would be somewhere between oldstyled Heavy Metal and Death Metal. Closer than that is for me difficult to classify Deceased, with King Fowley both taking care of the drums and the dry, raw vocals, reminiscent of Venom. The music they perform is heavy and powerful, combined with okay melodies and non-commercial music. But if someone had told me this was released in 1984, it wouldn't have surprised me. 47:54 (P)

Disarray
"A Lesson in Respect"
Eclipse Records

Aggro Metal comes our way with the Tennesse based Disarray. Fairly okay with a good drive and aggression, plus some ripping riffs that make the listen pleasant. I would also say the music has similarities to Hardcore aggression, but with the heavy riffing and angry vocals, Disarray have made an album it is easy to bang to. 42:21 (P)

Division Alpha
"Fazium One"
Holy Records

Cyber Metal. Is this the music of the future? Computers and machines are slowly taking over our society. In the world of music we experience the same evolution. Division Alpha is one of those bands who wants to bring it to the next level. I would say that they've succeeded only partially. "Fazium One" contains dark Metal, mostly in mid-tempo, spiced with computer sounds and samples. It sounds good. Fresh. But the vocals are lame. First of all, they have to learn correct pronunciations, then sing properly. The vocal melodies are boring. Nevertheless, I like doomsday atmosphere in the music. It gives the impression of a future you have to fear with all its technology. You also get a great CD-rom video clip of the song "Erase Your Software", that shows the visual side of the concept. 38:54 (TM)

Dismember
"Hate Campaign"
Nuclear Blast

I cannot avoid comparing this album to "Like an ever Flowing Stream" or "Death Metal", the two Dismember albums I really enjoy. This new album doesn't really match those two earlier mentioned albums, though still not being uninteresting, just not that good. They still maintain the energetic Death Metal drive and intensity, but it feels a bit anonymous in a way. Doesn't really stick to the mind as much as for instance "Death Metal" did. "Hate Campaign" is just an okay album, nice for some listens now and then, but unfortunately very predictable. More killer riffs needed. 33:34 (TS)

Eclipse
"Dorsacharms Venomous Colours"
Blackend

A new act from Poland. Melodic Black Metal is served on this 5 track disc. The first impression was another mediocre, synth based Black Metal band. After a couple of more spins, I discover some cunning arrangements, and details that give Eclipse its own identity. The sound is above average, and the vocals are great (not the female vocals though, it's hideous). The drawback is the overdose of synth, that makes you see elves instead of demons. But after all a strong debut, from a band with potential. 26:26 (TM)

Einherjer
"Norwegian Native Art"
Native North Records

After leaving Germany and their collaboration with Century Media, Einherjer have signed with the new Norwegian label Native North, which is the first release for this label. Again, Einherjer have travelled to Sweden and Los Angered Recordings where they have recorded this album together with Andy Laroque, which has secured the band their own distinct sound on this album. But one thing is for sure, even though they have their own sound and have developed into a rather original band, the music is really boring. Despite a lot of tempochanges and small original things in the music, it is of no help. The music floats through the head without leaving any trace of interest. 39:33 (P)

Empty Grave
"Should've Been Gone"
Inzane Records

No, this is not a Death Metal band, as the name could suggest. Far from it. Empty Grave plays moody melodic Rock. The most obvious resemblance is David Bowie. Especially the vocals. It's eerily similar. The songs are calm and pleasant, and have good melodies. However, half way through it is getting tiring, and I want to switch with something fierce. 61:14 (TM)

Eternal Autumn
"...from the Eastern Forest"
Head Mechanic Records

I received a CD-R with the new album from this Swedish band, I am pretty sure they are Swedish as it shines through in the music here and there, just a little. Musically we are speaking of some sort of dirty Metal, ranging between Heavy Metal to Death Metal, difficult to limit it to more than that. They do their things nicely, but lack that little extra which could have made it really good. Eternal Autumn perform ugly, raw, underground Metal. 42:14 (TS)

Eternal Tears of Sorrow
"Chaotic Beauty"
Spinefarm Records

The third release from this Finnish act. I'm not familiar with their previous material, but this sounds really fresh and interesting. Eternal Tears of Sorrow is performing all sorts of Metal, in a nice blend. It seems that the melodic stuff is first priority, which can be a bit too harmonic sometimes, but I find some original twists here and there. The vocals are mostly grim, which in some places seems a bit out of place in all the soft parts. I find that these guys are experienced, telling by good playing skills. They have Kimberly Goss (who used to keyboard in Dimmu Borgir, for a brief period) on guest vocals, and she does a great job. Not just the typical A-choirs, but real singing. A cover of Edge of Sanity's "Black Tears" is also in the stock. The production is very, very good. Powerful and clean. The cover artwork is also above standard. This album is good because it's a solid accomplished work, not because it's something sensationally new. 39:30 (TM)

Eyehategod
"Southern Discomfort"
Century Media

This album from the distinct American band Eyehategod is a collection of their 7" EP's released via various small and obscure labels, as well as rare studio out-takes that include alternate versions of classic Eyehategod dirges. For those of you who have not had the chance to find these limited released in the local record shop, this is therefore your opportunity. As any fan of this band knows, Eyehategod is lethally heavy, destructive and raw. Their really heavy base is further defined by the angry screaming of Michael D. Williams. Real ear crushing noisy Metal. 42:23 (P)

Exhumation
"Traumaticon"
Holy Records

Third album from the Greek Metalheads, portray a very mature and heavy load of Heavy Metal with certain Greek Death Metal undertones. Still original in its own way, the band manages to perform music with energy. Despite being a heavy album, the material is pretty light, meaning lots of rather happy sounding riffs, so basically if you picture a heavy Metal band with something like Death Metal vocals, the structured type of vocals, you could get a little insight into this album. A nice album for those who enjoy Heavy Metal, with Death Metal undertones. 44:14 (P)

Flames
"Summon the Dead/Last Prophecy"
Unisound Records

This re-release feature "Summon the Dead" from 1988, and "Last Prophecy" from '89, both of course having the trademarked sound of the 80's Thrash Metal period. Pretty raw music, the only problem is that it really isn't that good. It sounds just like most other bands from those days, just as necro, but the music doesn't really give the band an own identity really. Still fairly cool stuff for the lovers of the 80's. 66:41 (P)

Fleshcrawl
"As Blood Rains..."
Metal Blade Records

The fifth album from Fleshcrawl is a heavy dose of Death Metal, leaning towards earlier Dismember style Death Metal. The band recorded this album in Studio Fredman, producing themselves, and both the powerful sound and the material itself secures the band a highly welcomed dose of melodic Death Metal, securely being true to their Death Metal roots, yet not stagnating. This album is not by far original, but the power and intensity makes it worthwhile. If you enjoy Dismember, check this one out. 39:53 (TS)

Flowing Tears
"Jade"
Century Media

After releasing two albums on the Italian label Seven Art, it was time for this German band to move over to Century Media for their third longplayer. As the name of the band suggest, we are not surprised that we get emotional and a little melancholic Metal, lead by the female vocals of Stefanie. It is a pleasant ride through the well known musical territory this band is situating themselves in, nothing at all original about this, and as I really get restless after just one minute of emotional Metal, the rest speak for itself. But the music they perform is nicely melodic and emotional. 44:51 (M)

Gorgoroth
"Incipit Satan"
Nuclear Blast

Gorgoroth have released an album that is beyond words brilliant! After having listened to this neverending masterpiece more than thirty times, it just increase in its Satanic power and insane strenght. From the grimly sharp titletrack that opens this journey into the magnificent realm of Satan, all the way untill Mr. Faust bring us through the dark "When Love Rages Wild in my Heart" at the end. Just outrageous and marvellous combination of melodies and destructive pearls. There are a few new things that Gorgoroth have let into their music, like a few electronic cuts, that by no way interfere with the overall necro-beauty of their music. The main riff in "A World to Win" is the worst riff ever in any Gorgoroth song, you know, that riff which sounds so nice! Wonder who came up with that! But that riff is the only thing I don't like about "Incipit Satan", the album have a brilliant sound that further emphasize the brilliance of this band, and some of the breaks, riffs, atmospheres and songs overall bring the Satanic fury and joy to the heart. Listen on and experience the incredibly fantastic "Litani til Satan", a track so monotonous, yet marvellously brilliant with its great drive. It's very hard to pick a favourite among all these sickly great songs, but that one is just superior! Repeat the listen and this very controlled song just rise towards Hell. One could easily go on into eternity, praising this album by words, continue to explain how the power and destructive fury of "Unchain My Heart" is more than outstanding, how the more than praisable "An Excerpt of X" makes you close your eyes and the light of Satan will appear before you, it could go on forever. The only reason why the last three tracks are not referred to, us merely to save space. Selfish of me you might think, but by Hell's magnificent glory, Gorgoroth have created an album that I cannot get enough of. Let "An Excerpt of X" glorify your day, when the suggestive drive of that song reach your soul, experience that and let this World vanish into extinction. 36:50 (M)

Immortal
"Damned in Black"
Osmose Productions

What did strike me immediately with the new album from the almighty Immortal, was the ultra powerful sound. Turn up the volume and your ears will be fucking crushed! "Damned in Black" is a totally intense album in the well

Album Attack

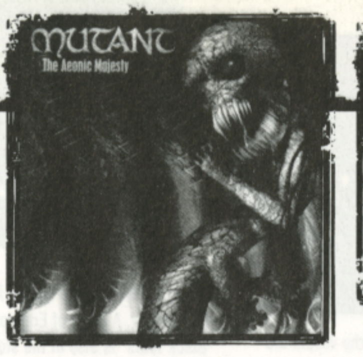
appreciated Immortal vein, especially with the raw vocals of Abbath that immediately gives the music that extra feeling of great destruction. This new album, consisting of seven tracks, bring us Immortal back among the dead with their great drive and intensity that surely makes this album a great listen. As always with Immortal, repeated listens just further improve the quality of their music, brings it further into damned black horizons. 36:45 (M)

Impaled Nazarene
"Nihil"
Osmose Productions
Impaled Nazarene have delivered an album that is really intense and fast. I really enjoy this new work from these Finnish maniacs, it is brimming with powerful Metal, violent as we know Impaled Nazarene to be. The songs are very well-written with good riffs and the raw vocals of Mika add that extra dirty edge to this album. It has a fine drive to it that continue through the songs, and they clearly avoid repeating themselves on this enjoyable album. 32:24 (M)

Infernal
"Infernal"
Hellspawn Records
This mini-CD from Infernal has been awaited with anticipations of Satanic glory, and without any doubts, it's just what I hoped it would be. Satanically intense Black Metal, full fucking speed and everything else that is a joy to the sinful soul. If you keep Dark Funeral's "The Secrets of the Black Arts" close to your heart, you will openly feel great attractions to this fantastic mini-CD. Despite all the delays that Infernal unfortunately have stumbled upon, the wait has been worth every hour. This disc contains four very fast, brilliant tracks that definitely have cleansed the mind for anything but the darkness Infernal bring forth. Recommended! 16:05 (M)

Iniquity
"Five Across the Eyes"
Mighty Music
Fucking yeah! Iniquity is back with a dose of lethal Death Metal, power, complexity and brutality, a perfect combination. Iniquity is a great band that just continue to impress with their intricate music, that leads on towards utter brutality. The complexity in the music makes it the more interesting, and just when you don't really expect itm storms a brilliant riff through the music that just make you violent in gratitude. The production is very brutal and powerful, making you entangled in the web. Death Metal for the brutal unhuman. 45:02 (TS)

Krisiun
"Conquerors of Armageddon"
Century Media
When the Brazillian death-horde Krisiun release a new album there is nothing but brutal and intense Death Metal you can expect. This album is of course no exception, not leaving a moment to breathe, this is fully intense brutality from start till finish. This album is their first one for Century Media, and with their heavy touring experiences in the past, I am sure we can witness this band to tour heavily in support of this album too. If you cannot stand brutality and complexity, then Krisiun is nothing for you. 41:37 (P)



Myrkskog
Deathmachine

Malevolent Creation
"Manifestation"
Pavement Music
It is a celebration of more than ten years as a performer of brutal Death Metal we are witnessing here. This double CD containing 20 songs as well as 15 minutes of live video footage, give us a cruise through their career, from their first album to the last one. Variation in the songs you might believe, but it is all about powerful brutality and Death Metal. Malevolent Creation have gone through a number of line-up changes throughout their existence, but never letting hardhitting Death Metal in the background. And this is certainly a manifest based on just that. 70:00 (M)

Misery Loves CO.
"Your Vision was never..."
Earache Records
It's been a while since their last album "Not Like Them", but now it's time to get familiar with the Swedes that have delivered a very fine album. Nothing to pay attention to if you want raw Metal I would say, this is something that you could probably happen to find on the regular radioshow. It is a pretty dark album that is brimming with musical security and has a nice balance between aggression and passive melancholic parts. "Your Vision was never mine to Share" has that great portion of details that embrace your listening experience, and open itself up after some spins in the CD-player. Very easy to let yourself be dragged along the well-written songs one after the other, the guitarwork on the songs that have a strong presence of guitars is fantastic in the way of creating the right mood. And the cover of "The Drowning Man", originally by The Cure, really makes the soul lean back in the black chair. Misery Loves Co. will take care of the music, make sure you get the chance to enjoy this in its full fruits. 50:01 (TS)

Morgul
"The Horror Grandeur"
Century Media
Very interesting indeed. What Morgul is doing here is something every active artist within the Metal genre should take learning from. Whether you like the music or not, you have to admire the experimentation and inventiveness of this act. Morgul is using synth, piano and violins. Nothing original about that. The point is how it's being used. The melodies are weird and sickening, and the atmosphere is overall creepy. Avantgarde is a nice description to it. As the title alludes, it's all about horror, both lyrically and musically. I would say that the feeling of old horror movies are represented elegantly. Maetro Pete Johansen deserves gratitude for his eerie disharmonic violin performance. The album was constructed at Soundsuite studio, which have lifted it even higher with its powerful production. We're talking Samael, "Passage"-sound. If I should dare compare this with anything, I would say Devil Doll. But were they go Heavy Metal, Morgul go dark and angry Black Metal. Nevertheless "The Horror Grandeur" is an independent album, which is rare these days. 45:21 (TM)

Mutant
"The Aeonic Majesty"
Listenable Records
Mutant was formed by Peter Lake and Henrik Ohlsson from the technical Death Metal band Theory in Practice, though where Theory in Practice is complex Death Metal, Mutant is rather simple, melodic Black Metal. Simplified. "The Aeonic Majesty" goes from the fast, aggressive parts, to the doomy, dark parts. There is a nice amount of variation on this album, but the major problem is again, it just sounds like so many other bands that really can't offer up the greatness of Black Metal. This album strands on the shore due to its fair amount of mediocre music, and a vocalist who should be replaced by someone who can give the band some identity. 39:21 (TS)

Myrkskog
"Deathmachine"
Candlelight
Fuck, this is good! About two years ago, I saw Myrkskog supporting Emperor and Limbonic Art. The class difference was distinct back then. Now they're (at least) at the same level. This album has got an enormous amount of power, and slays most of the competitors. There are nine tracks of mature and solid structure, filled with killer riffs. Furious blastbeats whips you through song after song, and after each one you go "Wow…". It is an exquisite blend of Death and Black Metal. Some parts make me think about the most angry stuff on Dødheimsgard's "666 International". Satyricon and Immortal also comes to mind. In other words; quality. The production is powerful and "in your face". The atmosphere is overall very aggressive and sick. Then at the end, they surprise you with a technobeat version of "Syndrome 9". I know that many of you will go: "oh no", but just wait till you hear it (for you will buy this). The cruel feeling is lasting out till the bitter end. What a debut!!! 43:57 (TM)

Necrodeath
"Mater of All Evil"
Scarlet
It's the return of the old Italian band Necrodeath. After two albums in the late 80's it's been all quiet from them for a long time, but after travelling to Sweden and Underground Studios, it really isn't going to be quiet for long. "Mater of All Evil" is an album with a very strong presence of their past, yet fully capable of maintaining the developments of today. I would say the music is based in the 80's, but with a production and style that is fully present in the year 2000. I really enjoy this album, which could be said to be an oldstyled dark Thrash Metal album with maybe links to Black Metal. 35:40 (M)

Necrophagia
"Black Blood Vomitorium"
Red Stream
Yeah, Necrophagia is back with gore and violence! Opening the ball with the necessary gore sample, followed by ultra great riffing and Killjoy's maniac vocals certainly destroy a sunny Sunday familycelebration. Great fucking riffs that is deligtfully combined with nasty vocals and tasteful drumming. Details in the music that makes the listen even more interesting, for sure, Necrophagia is a creature able to create and devastate! The roots of evil music is nicely present, but avoiding any retro feeling, the creation of the songs itself make us look forward to another decade of Necrophagian gore Metal. Recommended! 15:52 (M)

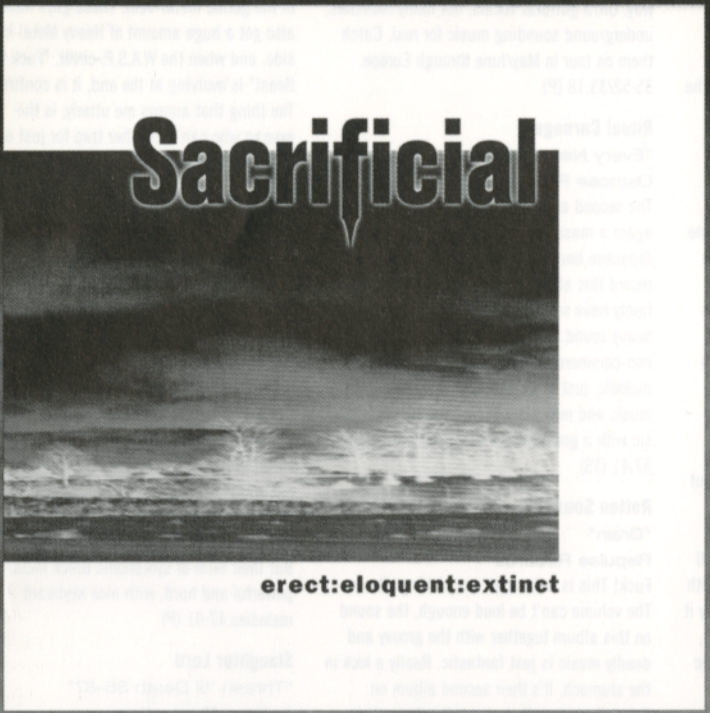
Night in Gales
"Nailwork"
Nuclear Blast
The third full-length album from German Night in Gales is a very varied and creative album of Metal, not limited to a genre. A bit dirty and raw vocals, combined with varied riffing, solos and guitarbased melodies that make them stand out. It sounds like a band that is very secure with what they are doing, though it sounds very mature, this does also take away some of the young spirit. Despite a lot of nice parts, it has a tendency to turn into something a bit unengaging. But if you like a solid Metal album with a strong fundament of identity, tending towards not overly catchy music, this might be something…44:04 (P)

Nile
"In the Beginning"
Hammerheart Records
The not so traditional Death Metal band Nile have put together their two mini-CD's which Hammerheart have the honour of releasing as this album. Nothing new in other words, as "Festivals of Atonement" is from '95 and "Ramses bringer of War" from '97, they do still kick ass. Really heavy Death Metal with plenty of details to dig. Nile certainly know how to arrange their songs to make them interesting, and if you haven't heard their blasting powertunes before, why not start at the beginning of their career? 42:28 (TS)

Nocturnus
"Ethereal Tomb"
Season of Mist
I had not heard about a reunion of Nocturnus untill this CD just popped up. "The Key" was the last thing they ever made, I thought. But they've also released a 7" after that, before the band parted ways almost six years ago. And Mike Browning not being behind the drums, I really didn't know what to expect. One thing that strike me after a quick first listen is that it sounds very mature. That impression is still strong after several more listens, but that is really it to a certain point. It is very solid Metal, dark as it is, and pounding tunes is something they know, but highlights? Apart from a couple of songs, I think it becomes a bit too stand-still. I guess cool music if you want to chill, with some heavy music accompanying you. Despite not knowing what to expect, I had expected something more than this. 42:17 (M)

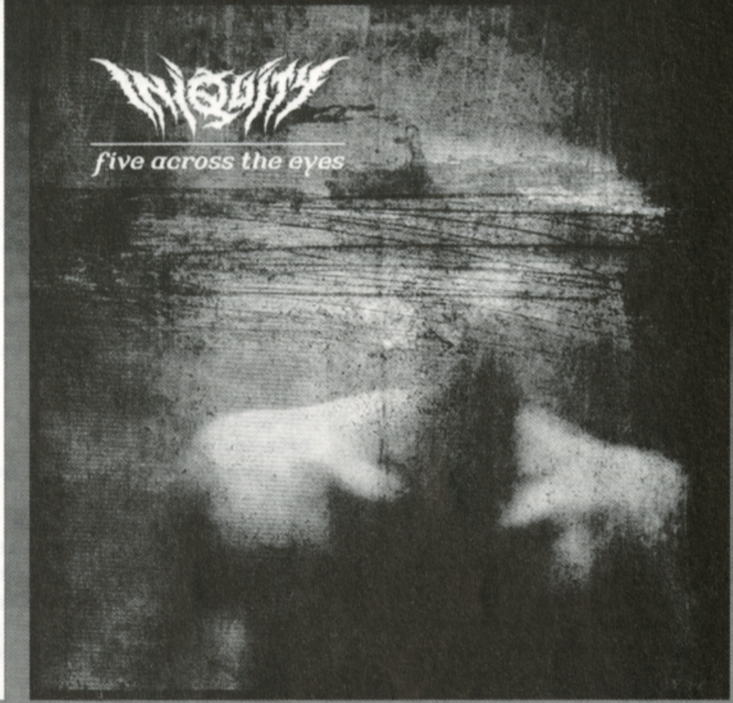
MIGHTY MUSIC

Mighty Music Proudly Present



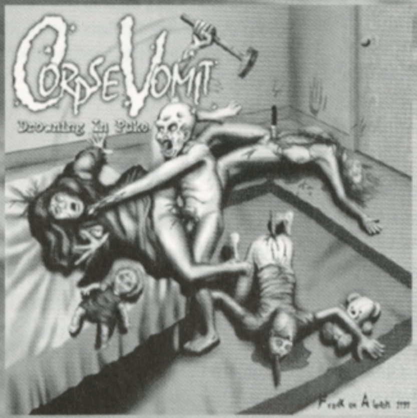
SACRIFICIAL "erect:eloquent:extinct" [PMZ009-2]

Aggressive and technical in-your-face deathrash. Sacrificial sounds somewhat like a mixture of The Haunted and Dark Angel.



INIQUITY "Five Across The Eyes" [PMZ-X008]

The second Iniquity album contains extremely brutal, tight and technical death metal. Available on CD and digipack with bonus track!



CORPSE VOMIT "Drowning In Puke" [PMZ007-2]

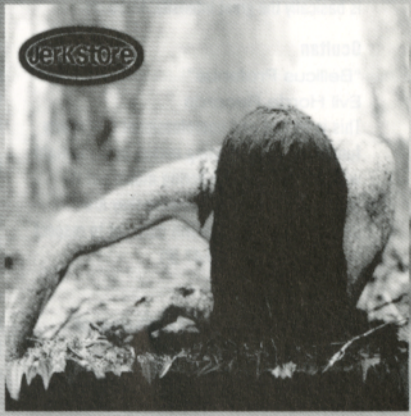
The most molesting, reeking, puke old school death metal heard in a long time. An absolute must for fans of Autopsy!

Not actual cover!

V/A "We'll Still Be Metal..." [PMZ010-2]

Low-price sampler, incl. previously unreleased rarities from Iniquity, Sacrificial, Withering Surface & more.

drug[s]



JERKSTORE "Anti-Jukebox" [DRUG1]

"Opener 'In Casso' really says it all - a neat, groove and melody infused grind" - 8/10, Terrorizer Magazine.

Forthcoming Mighty Music attractions

Thalarion

On "Four Elements Mysterium", Thalarion once again succesfully mix doom with death. Out March 2000.

GUIDANCE OF SIN

Stockholm's metal pride strike back with their second album "6106" in April 2000. Expect a more catchy approach.

PANZERCHRIST

Extremely violent and unbelievable fast death metal, feat. Bo Summer of Illdisposed. Out August 2000.

"We'll still be metal when you have short hair, an ugly wife, and work 9 to 5" - Michael H. Andersen & Bjarke Ahlstrand
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Album Attack

Notre Dame
"Vol. 1: Le Theatre.../Nightmare Before..."
Osmose Productions
Entertaining cool music is what comes out of this creation from Snowy Shaw. A certain untypical character is surely what hoovers above the music, while below creepy melodies and nice arrangements make these two releases entertaining and nice. "Le Theatre du Vampire" and "Nightmare Before Christmas" both contain melodic Metal with a great distinct originality that doesn't result in predictability or repetition. As a matter of fact there is a whole lot of highlights here and a creative Metal album is never bad. The highlight song must be "Black Birthday", or maybe "Vlad the Impaler"! Very interesting band fronted by Mr. Shaw, and with Vampirella by his side, surely blood will be consumed. 58:14/37:18 (M)

Obtained Enslavement
"The Shepherd and the..."
Napalm Records
This album has got a pretty strange, blurry sound, which eventually the head get used to. Well then, Obtained Enslavement have done their fourth album of music that seems closest to Black Metal, as well as having much plain Metal in it too. Not a good album, not a bad one, just fairly typical and lacking those parts that would have made it noteworthy. 40:48 (P)

Octinomos
"Welcome to my Planet"
Baphomet/Hammerheart
You might remember their debut album "On the Demiurge" that was release in 1996, but now this Swedish one man band is back with this intense bomb of an album Unfortunately it gets very tiring when the second track kicks off, it is all the same and the riffs that create the melodic part of this album aren't very interesting. The only thing that stick to the mind is basically the great intensity. 43:10 (P)

Ocultan
"Bellicus Profanus"
Evil Horde Records
This is so bad and unprofessional it is nearly funny. Very uninteresting music, pretty untight with little power. Just boring music put together, and of course claiming they are Satanist so that noone will dare not to respect them. Total waste! 29:47 (P)

Old Man's Child
"Revelation 666 - The Curse of Damnation"
Century Media
Galder is the mastermind of Old Man's Child, and have always created all the music. This is no exception, but the album is performed by a real band now. Two new members are recruited and Tjodalv and Jardar are back in the saddle. So the line-up is pretty much the same as it was on the "Born of the Flickering" of '95. The music have made changes as well. The basis of the catchy-riffbased-sympho-Black-Metal, is still the main ingredient. But it has expanded both harder and softer, and has become an extensive ensemble. They have used the respected Abyss studio, with Peter Tägtgren, and the majestic sound fits the music fine. Of course it sounds very Abyss, and therefore it is inevitable to make Dimmu Borgir links. Especially now that Old Man's Child have got more visual synth and speeded up their music, it's dangerously close sometimes. "Revelation 666" is the most laborious and solid work to date. Some of the parts are maybe too happy in the melodies this time, but it is superbly "repaired" by following blasting Black Metal. I think they've really scored with songs like "In Black Endless Void", which proves that Old Man's Child is still growing, and are soon to be settled in the division elite. 40:14 (TM)

Plasma Pool
"Drowning"
Scarlet
I am not sure what to call this music, but one thing's for sure, this is extremely bad. Attila Csihar's vocals on top of some very bad-sounding early eighties Miami Vice music is just not creative or even interesting. I think Sonny and Crockett would agree as well. (P)

Pulverizer
"Second to None"
Firebreath Records
Very basic ugly Metal from the Dutch trio, but despite becoming pretty boring as a whole, they have some cool riffs and a nice basic aura surrounding the music. The Rock'n Roll drive could be found here, and combined with Metal it isn't all that bad. But unfortunately it becomes quite invisible music they perform, still you could check it out if you like it basic and uptempo. 20:38 (P)

Ragnarok
"Diabolical Age"
Head Not Found
I am not exaggerating if I admit that this is the best work Ragnarok have done to date. Fierce and hard Black Metal with a sharp edge that bite you in the heart. This is an album I really enjoy, it has a perfect dose of melodies, a great vocalsound and a production that by no means make it poppy. This is fairly nice. The music they perform feels very up to date, but forget about the synth, it's gone, and instead that puts Ragnarok on the map as a fast, hard-hitting and raw Black Metal band. 54:17 (TS)

Rapture
"Futile"
Spikefarm Records
I think this would have been a very nice instrumental, melancholic Metal album, better without the vocals. But there's vocals here anyway, which is still good for this type of Metal. Music in the style of Katatonia, nicely drifting melancholic Metal, with dark carefully "growling" vocals and an overall clean sound. 46:53 (TS)

Raw Noise
"The Terror Continues"
Rhythm Vicar
A break of eight years in the existance of the UK punksters Raw Noise doesn't seem to have been a bad break. Their noisy Rock'n Rollish Punk Metal has a nice drive, but tends towards becoming a tad monotonous. The vocals are rather dry and ugly, and the songs go on in the same tempo most of the time. Little variation, but straigh ahead Punky Metal. 28:09 (P)

Resurrected
"Raping Whores/Faireless to the Flesh"
Perverted Taste
German Death/Grind is definitely something Resurrected know to perform in a brutal way. Both of these albums, "Faireless to the Flesh" being the newest, are in the brutal, grinding way. Ultra guttural vocals, not many melodies, underground sounding music for real. Catch them on tour in May/June through Europe. 35:52/33:18 (P)

Ritual Carnage
"Every Nerve Alive"
Osmose Productions
The second album from Ritual Carnage is again a massive dose of Death Metal. This Japanese band travelled over to the States to record this album in Morrisound, which certainly have secured the band a thick and heavy sound. "Every Nerve Alive" is a stab of non-commercial Death Metal, not overly melodic, just a perfect combination of raw music and melodies. The album presents music with a great drive, perfect for banging. 57:41 (TS)

Rotten Sound
"Drain"
Repulse Records
Fuck! This is a damned ass kicking album. The volume can't be loud enough, the sound on this album together with the groovy and deadly music is just fantastic. Really a kick in the stumach. It's their second album on Repulse, and really a great step from their debut "Under Pressure". Labelled as Death/Grind/Crust, the only thing I would add is if you like it intense and a little bit groovy, go for this one. 30:30 (M)

Running Wild
"Victory"
GUN Records
Who sent us this ultra bad Metal album? Fucking shit, this is bad! Rock'n Rolf should retire, it is still as bad as Running Wild have always been with the stupid Heavy Metal crap. Running Wild...? Who sent us this? (TS)

Sacrificial
"erect:eloquent:extinct"
Mighty Music
The first sign of death regarding Sacrificial dates back to '90, some problems, breaking up, reforming, new deal and new album, and voila, Sacrificial is back. It sounds very up-to-date though with a strong feeling of older bands having had their share of these guy's interest as well. We are talking sharp Death or Thrash Metal, maybe Death with Thrash, it really doesn't matter, this is very sharp and directly aggressive Metal. Not very original, but very tight and technical. Cool album. 45:14 (M)

Siebenbürgen
"Delictum"
Napalm Records
Siebenbürgen means Transylvania, and they choose to label themselves as vampyric Black Metal. But by labelling it is, as always, difficult to stay true. I would not call this Black Metal at all. Over 80% of the material is melodic Metal, and tell me which Black Metal band who uses female choir consistently? However, label aside, "Delictum" contains a great deal of good songs. They have quit singing in Swedish (apart from one), which maybe took away some mystic. The production is good, smooth and heavy at the same time. The opener "Majesties Infernal" is clearly the best one, and the only song that comes close to Black Metal. The rest of the songs are more in the gothic metal-vein. These guys have also got a huge amount of Heavy Metal inside, and when the W.A.S.P.-cover, "Fuck like a Beast" is evolving at the end, it is confirmed. The thing that annoys me utterly, is the woman who can't shut her trap for just one minute. 76:06 (TM)

Sirius
"Aeons of Magick"
Nocturnal Art Productions
This band from Portugal started back in 1994, and this being their debut album of symphonic Black Metal. It is a well done album that has many interesting aspects, but none of them are very original. The music is nice and pretty fast, but Sirius doesn't stand out with an identity. It all goes down common avenue, with parts, both with the vocals and the music overall, reminding me of Emperor. That is the negative aspect of this album, that you constantly feel you have heard this before. But their form of symphonic Black Metal is powerful and hard, with nice keyboard melodies.47:01 (P)

Slaughter Lord
"Thrash 'til Death 86-87"
Invictus Productions
Surely intense stuff here. The material on this CD is demo tapes and rehearsal stuff that gave Slaughter Lord the reputation they have today, most likely among those who have been listening to this type of Metal for a long time, or those who have gotten the word via the underground. This is underground 80's maniac Metal, straight forward fucking greatness. A band that surely would have made it great on albums, one could assume, if it wasn't for their demise. But members from this band are said to have gone into Sadistik Exekution and Mortal Sin. 40:49 (TS)

Social Infestation
"Lasciate Ogni Speranza"
Goatlord Records
Some crushing Grindcore is served up from American Social Infestation. This is all about furious and angry Grindcore with a lot of heavy power, all through the album. This one here is also available as 10" vinyl.22:51 (P)

Society 1
"Slacker Jesus"
Inzane Records
How many Korn-bands do we want? I would prefer none, but already there are tons. And here is another standing in line, waiting and expecting fame and fortune. And I would not be surprised if they will be seen on the cover of Kerrang shortly. There are 14 numbers on this CD, and every song has the same recipe; calm verses with Rap, then heavy choruses with angry screams. And really great lyrics too. Quote:"Fuck you. Yeah. A-ha". You guys, seriously...47:54 (TM)

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Album Attack

Sodom
"Satans Conjuration"
Death Valley 69

A Devilish jewel for all old fans of Sodom, containing old demo tracks (9 in total) and livetracks from a concert in Essen, Germany 1/12/84. Really old stuff as you can see, and the sound does also vary from good, especially on "1000 days in Sodom", to really necro chaotic stuff. This goes especially for the livetracks, but this is really how it should be. Total Sodom! 62:32 (M)

Soulreaper
"Written in Blood"
Nuclear Blast

Soulreaper is Metal of Death, featuring the two former Dissection members, Johan Norman and Tobias Kjellgren. If you would be hoping for a new arrival of the Dissection style, this isn't it, though one link can be heard during the first part of the title track. But Soulreaper clearly stand on their own feet and is a very welcomed addition to the genre Death Metal. No light and happy riffs, this is darkness and death supreme, performed with strength. 35:56 (M)

Source of Tide
"Ruins of Beauty"
Candlelight Records

I cannot stand this type of crap Metal. Overnice in the edges, boring in their lack of creating something powerfully aggressive, but then again I am sure that is not their aim, which honestly is the problem. Their aim seems to be to release a socalled sophisticated Metal album with a lot of lovely parts that really just make them sound like whoever it might be. No way, a handful of sleep into the ear...46:37 (M)

Stonege
"Voyage of Endless Time"
Hellfire Records

First release out on the Mexican Hellfire label is Texas' own Death squad Stonege, formed in '93. They perform very sharp and powerful Death Metal with strong Doom influences to their tracks, which both range from fast to slow tunes. Nicely melodic without overdoing it in any way. A fairly nice first impression from Stonege, which still have a bit to go before we can really coun't on them. (TS)

Terror 2000
"Slaughterhouse Supremacy"
Scarlet

Not only are they from Sweden, they also sound like it, funny...These very Swedish happy sounding riffs, I just can't fucking stand them! Terror 2000 is extremely typical in their light thrashy metal, with overly predictable and catchy melodies and dull choruses, I yawn just for the sake of it. Nothing is new, not even the aggression is nice. Just try to imagine the same old shitty Heavy Metal style with some dull Thrash...can it get more crappy? 32:07 (M)

Thanatos
"Emerging from the Netherworlds"
Unveiling the Wicked

I was pretty young when I bought this on vinyl, and as the record label fanatic I was, Shark Records was always followed closely. Now Hammerheart have picked this up via their underlabel Unveiling the Wicked, including 8 bonus tracks. Nostalgic feelings will probably interfere with my objectivity here, but this is still clearly enjoyable music. I was never a big fan of Thanatos when this album was originally released, and I am still not, but the underground feeling, their raw intensity and the sharp sound this album has got make it cool. They emerged when Death Metal was going to the top, and after that they seemed to disappear. But if I am not wrong, they are back on the feet again, now as a trio. But to end this here, this is as far as I can compare it to, Deaththrash with a certain technical touch. The vocals would probably have needed a rerecording, but then again the dry and tired vocals make this just the way it is. Enjoyable for the nostalgic trip, nice for the music itself. I would suggest to check this one out, it has the old feeling and raw Metal that comes from the heart, and together with the bonustracks (demo), which show Thanatos as a more extreme band is great, especially the vocals.70:00 (M)

Thorium
"Ocean of Blasphemy"
Diehard Music

This Danish/Swedish Death Metal band has definitely done a good job here. Diversity within their raw and brutal Death Metal is very good, and they have a kick ass drive that continues on and on in each of these ten tracks. Recorded in Grieghallen which is original for a foreign Death Metal band, and it seems the trip has payed off great. But the music in itself is a great highlight, avoiding most of the typical over-melodic guitarriffs that often result in rather boring songs, Thorium goes straight for the goal:brutality in good songs. Not very original, but this is a smasher of a great Death Metal album, that is played loud with violent headbanging! 34:03 (M)

Thou Shalt Suffer
"Somnium"
Candlelight Records

After having cursed for about two minutes, it is extremely annoying to see the direction to the once so respected Ihsahn. What the fuck is this crap, and even me who is such a nice openminded dude cannot accept this type of toiletflush. If you have expected Thou Shalt Suffer to follow their tradition, no way. Ihsahn have been up to something different, which he might as well could have called Flowers. Something close to classical music, something closer to cut those fingers off! Music for your grandfather and grandmother indeed. 39:35 (P)

Throes of Dawn
"Binding of the Spirit"
Wounded Love Records

Typical melodic Metal with something like Black Metal vocals. Take away the vocals, and you have melodic sad Metal. Not original and not interesting rehash music. 46:06 (P)

Thundra
"Blood of your Soul"
Spinefarm Records

This is a new band formed by ex-members of Einherjer and Enslaved. They have, naturally enough, brought forth the northern mythology and the viking spirit to Thundra. The music has clear links to other bands in the genre. The resemblance to Borknagar is obvious. Not just the folk melodies, but mostly the Garm-like singing structure. The vocals, however, are various. Clean, death and black. Separated and together. The guitar riffs carry much of the melodies, which in some places are a bit predictable. I think the album has a lot of strength. The sound is good (apart from the snare drum) and when it's fast, they kill. Sadly there are too much mid tempo here. The strongest song is definitely the last one, "Raevenrealm", which stands out because of its progressivity, with many different themes. An interesting enclosure of a fairly good album. 44:20 (TM)

Thyrane
"Symphonies of Infernality"
Woodcut Records

Thyrane have much in common with earlier reviewed Alghazanth. They are both from Finland, they belong in the melodic Black Metal genre, and used the same studio, but most important; They're both good. I would say that Thyrane are a couple of steps more symphonic, and have more heavy riffs that link to Thrash Metal. But basically they stay true to the fast, melodic, yet aggressive style, which sounds good in my ears. Much to credit is the really powerful sound coming from Tico-Tico studio. The songs are not overwhelmingly original. I miss some intentiveness. But the attitude and spirit is true. 51:24 (TM)

Transport League
"Satanic Panic"
Pavement Music

Fucking grooooovy and great Rock'n Roll Metal with a drive that make the rockfoot tap to the rhythm instantly. This album really rocks with its damned heavy drive and riffs that makes this type of music extremely good. Great heavy melodies with guitars that really emphasize its bombing nature to the maximum, while the groove in the music makes it extra heavy, and the whole album is really a brilliant display of musical magic. Melodies that isn't nice, but just fucking intense and massive, a rhythm that surrounds each detail of the music, and really rocket it into the brain. Transport League have released an album that without doubt will mark itself to the soul if you really like groovy, heavy Rock'n Roll Metal, and if you don't, it might as well! 45:27 (TS)

Triumphator
"Wings of Antichrist"
Necropolis Records

Fast Black Metal with debth and quality, done in the traditional way. The fast pace is overwhelming and intensify the listen greatly. In between all the fast Black Metal they have added some really nice riffs that lift the music nicely, and together will Arioch's vocals this is something for the ears of the antichrists. 39:31 (M)

V/A
"Hell Rules 2"
Dwell Records

A tribute to Black Sabbath is what this compilation is dealing with, opened with "Snowblind" performed by the real heavy outfit of Evoken. The list goes on with bands like Evil Incarnate, Cephalic Carnage, Equinox, Acheron, Vile and Vital Remains to name some of them. To make a possible long review short, this is something for fans of Black Sabbath, people who want to hear traces of Black Sabbath, or if you want to hear how Vital Remains perform "War Pigs" in a deadly fashion. 64:47 (P)

V/A
"Moonfog 2000"
Moonfog Productions

A double-CD compilation from Moonfog, disc one featuring only exclusive material, the second disc selected tracks from past releases, choosen by the visitors of the Moonfog website. Disc one is what we will concentrate on, as here we get the much anticipated chance to hear Darkthrone again with their "God of Disturbance and Friction". Total necro mayhem. The first Eibon song put together, we get the chance to hear how fucking deadly Gehenna will sound on their new album, two tracks from Thorns, where "You that Mingle May" features both Fenriz and Satyr. Both songs truly peculiarly fantastic. DHG (Dødheimsgard) with a very good new track, find the volume-button and cram it to Hell. Wongraven vs. Päronsoda, listen on, check out the great booklet, truly worth your investment. 29:38/49:32 (M)

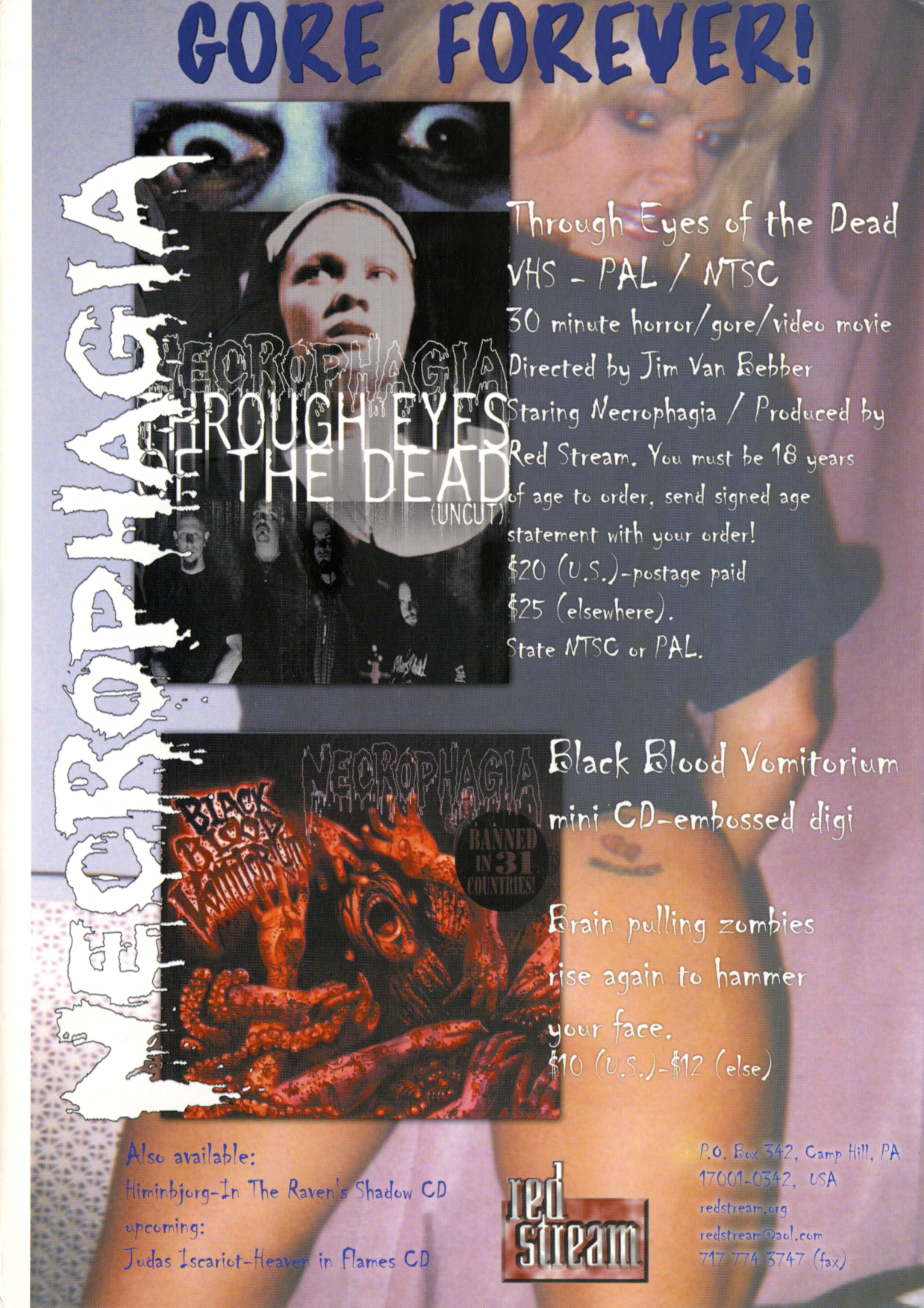
V/A
"True Kings of Norway"
Spikefarm Records

A collection of rarities presented with a major and intricate map. You'll see when you check out the booklet of this CD. You will most likely learn a few things here. The material on this disc is compiled of 7" EP's that is out of print these days. Emperor's "As the Shadows Rise", Immortal's 7" released on Listenable Records in '92, Dimmu Borgir's "Inn I Evighetens Mørke", Ancient's "Det Glemte Riket" and Arcturus' "My Angel" from '91. A well-worth investment for the songs off the Immortal EP alone, where you can listen to some real fucking old Black Metal. 58:15 (M)

Vader
"Litany"
Metal Blade Records

With their first release on Metal Blade, Vader deliver the goods in their traditional manner. "Litany" is a hard-hitting and smashing record, which reeks of quality. As usual, they're tight as Hell and it's a delight to hear them play. They have, by the way, re-recorded "The Final Massacre" , which is an old demo track for this album. Totally killer! Fans of Vader will not be disappointed by "Litany", neither will appreciators of quality Death Metal be. There's really no point in going on with this review...just buy it, and play it loud! 30:54 (C)

GORE FOREVER!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